This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

Church Needlework

BY

MISS LAMBERT.

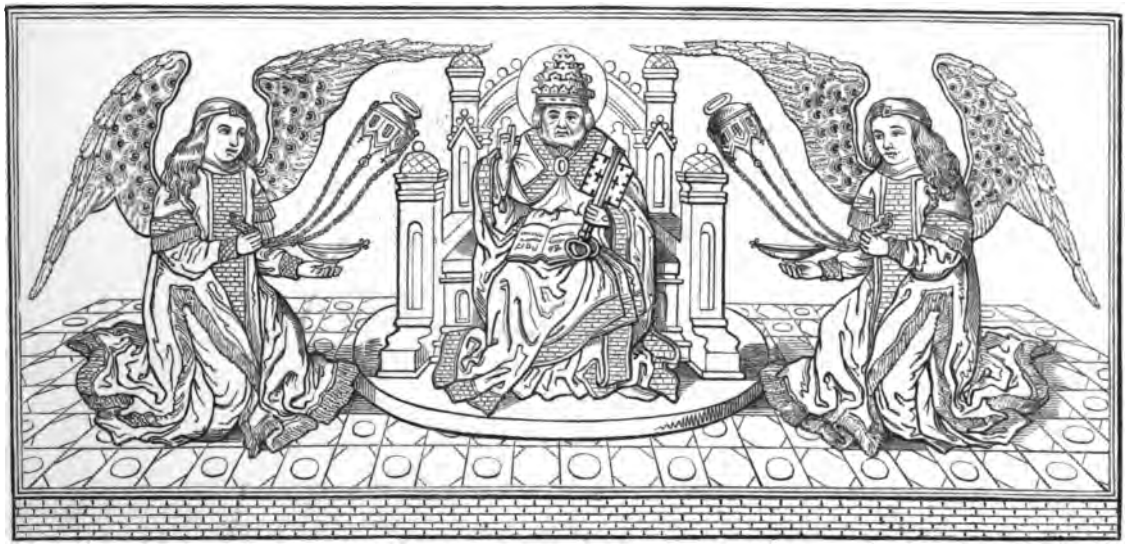
44. 1403.

CHURCH NEEDLEWORK.

IF I HAVE DONE WELL, AND AS IS FITTING THE STORY, IT IS THAT WHICH I DESIRED: BUT IF SLENDERLY AND MEANLY, IT IS THAT WHICH I COULD ATTAIN UNTO.—II. MACCABEES.

BIBLIOTHECA BODLEIANA

NEEDLEWORK OF THE FOURTEENTH CENTURY.



FROM A PALL IN THE POSSESSION OF THE FISHMONGERS' COMPANY.
(NEVER BEFORE PUBLISHED.)

CHURCH NEEDLEWORK

WITH PRACTICAL REMARKS ON ITS ARRANGEMENT AND PREPARATION

BY

MISS LAMBERT

AUTHORESS OF THE HAND-BOOK OF NEEDLEWORK.

BIBLIOTHECA BODLEIANA

Illustrated by Engravings.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1844.

Richards,
100, St. Martin's Lane.

PREFACE.

THE interest lately evinced on all subjects connected with the Internal Decoration of Churches, has led me to suppose, that the present volume might not prove unacceptable: the more so, as authors of works on Church Architecture, and Ecclesiastical Furniture, although they have pointed out where the decorations of the needle were required, are but little conversant with the practice of this branch of art.

I was hardly aware, however, at the commencement of my task, of the difficulties I had to encounter, or, of the contested ground upon which I was treading;—but I trust that, not having advocated the opinions of any, to none have I given offence. My aim has been to view the subject, both in its historical and practical bearings, in one light only—that of art.

I have to thank my husband for some illustrative notes, added during the progress of

these pages through the press, and for his permission to allow my maiden name again to appear on the title-page, as being that by which I am more generally recognized in my avocation.

Trusting that the novelty of the subject will in some respects plead an excuse for the deficiencies and errors which doubtless will be found, I can only repeat,—"if I have done well, and as is fitting the story, it is that which I desired: but if slenderly and meanly, it is that which I could attain unto."

F. S.

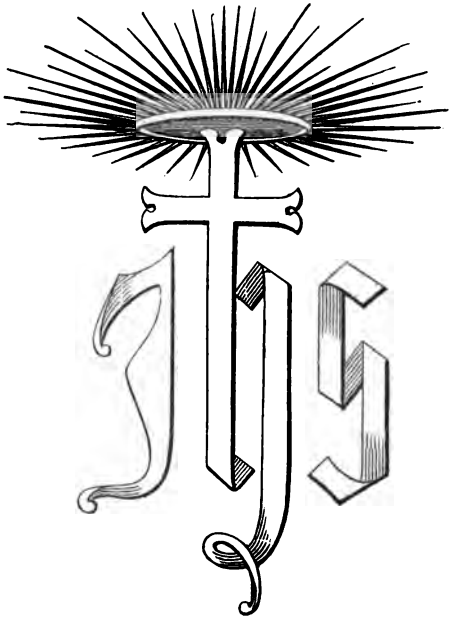
3 *New Burlington Street,*
Regent Street.

March 30*th*, 1844.

CONTENTS.

"NO DECORATION IS HERE RECOMMENDED, WHICH COULD EXPOSE EITHER THE FOUNDER, OR THE RESTORER OF OUR CHURCHES, TO THE CHARGE OF REVIVING SUPERSTITIOUS ORNAMENTS, AND THEREBY OF 'CASTING STUMBLING-BLOCKS IN THE PATH, WHICH TRULY LEADS TO THE SANCTUARY.'"

MARKLAND.



CONTENTS.

CHAPTER I.

THE INTRODUCTION.

Revival of the Ecclesiastical Architecture of the Middle Ages—Interior Decoration of Churches—Introduction of Christianity into Britain—The Apostle Paul—Joseph of Arimathea—Abbey of Glastonbury—Persecution of Diocletian—St. Alban—Ancient Church of Perranzabuloe—Destruction of Churches by the Saxons—Marriage of Ethelbert, King of Kent—Progress of Christianity in Britain—Church of St. Martin, Canterbury—Gregory—The Mission of Augustin—Christianity again established in Britain—Destruction of Churches by the Danes—Anglo-Saxon Churches—Monasteries, the Chief Refuge for the Arts—Anglo-Norman Style of Architecture—The Romanesque—The Semi-Norman—The Early English—Decorated English—Florid, or Perpendicular—Debased English—Transition Specimens—Internal appearance of English Churches at the Reformation—Magnificent Edifices then destroyed—Unwarrantable Acts of Spoliation—Notices of, by Heylyn—by Southey—The Puritans—Ornaments of Churches destroyed by them—Their Impiety and Fanaticism—Architects of our Cathedrals—Journal of William Dowsing. 1-18

CHAPTER II.

ANCIENT AND MODERN ECCLESIASTICAL NEEDLEWORK.

Gothic Decorative Art—Appreciation of, at the present day—Cultivation of the Art of Needlework—Antiquity of Ecclesiastical Needlework—The Veils of the Tabernacle—Sacerdotal Costume.—The Vestments of Aaron—Dresses of the Primitive

Christians—St. John the Evangelist—Description of Vestments and Altar Cloths, by Anastasius—Ecclesiastical Vestments in England, before the Reformation—Ornamental Garments for the Clergy not enjoined by the Canons of the Anglican Church—Needlework and Embroidery for the Church in the Middle Ages—Esteem in which these arts were held—Anglicum Opus—Needlework of the Fourteenth Century—Pall preserved by the Fishmongers' Company—Beauty of the Ecclesiastical Needlework of the Middle Ages—Priests' Mass Robes, worn at the Foundation of the Order of the Golden Fleece—Sacerdotal Vestments preserved at Prague—The Work of Maria Theresa—Of Anne, Queen of Bohemia—Inventories of Needlework, belonging to the Cathedral Churches of England at the Reformation—Modern Encouragement of the Art in England—Veils around the Altar in Ancient Churches—Tapestry and Hangings in the Chancels—The Bayeux Tapestry—Durandus on the Symbolism of Hangings—Modern Church Needlework—Articles of Church Furniture whereon it is generally employed—Object of the present Volume—Manner in which the subject is intended to be viewed 21-42

CHAPTER III.

THE APPAREL OF THE ALTAR.

The Altar Cloth or Carpet—The Eighty-second Canon—Early Christian Altars—Altars of Wood—Of Stone—Removal of Stone Altars at the Reformation—The Name of Altar—The Communion Table—Antependia or Frontals—Altar Cloths of Different Colours—Designs for Altar Carpets—The working of Altar Carpets—Colours Requisite—Drawing of Patterns—Use of Bright Colours—Harmony of Colours—The Proper Stitch—Damask and Diaper Grounds—Canvas-Work over Cloth or Velvet—Choice of Materials—The sort of Canvas—Directions for choosing Cloth or Velvet—Utrecht Velvet—Silk—Borders for the Altar Cloth—Different Methods of working the same—Drawing Patterns on the Canvas—Paper Patterns—Different

Forms of the Altar Cloth—Various Texts of Scripture—Pillows or Cushions—Style of Pattern—Gothic and Natural—The Corporal—Method of Working the same—Appropriate Designs—Gold Lace and Fringe—Materials should be real—Inferior Articles—Dr. Rogers on the beautifying of holy places—Quotation from Fuller. 45-82

CHAPTER IV.

THE CROSS AND SACRED MONOGRAM.

The Greek IHC — Origin of this Monogram — Various interpretations of the same—Its different forms—The Name of Jesus—Remark on the Paper of the Rev. B. Webb—Working of the Monogram—On Cloth, Velvet, and Canvas—Riband Letters of the Fifteenth Century—Monogram on Queen Mary's Chair—Various other examples of the Monogram—The Cross—Different methods of working—Its appropriateness as an Ornament—Monogram of the Name of Christ—The Alpha and Omega. 85-100

CHAPTER V.

THE PEDE CLOTH.

Difficulty of arranging the Pede Cloth—Generally the work of various persons—Working in different Squares—Right way of the Stitch—The Corners—Quality of Canvas—English Wool—Hamburgh Wool—Preparation and Arrangement of the Pede Cloth—Treading of Symbols under Foot—Joining the Squares of a Carpet—Drawing Designs of Flowers—Borders for the Pede Cloth—Cross Stitch—Mode of Working the same—Drawing Designs on the Canvas—Framing the Canvas—Joining, Lining, and Finishing the Pede Cloth—Carpet for the Steps of the Altar—Diaper Grounds—Difference between Damask and Diaper—Scroll Work and Foliage—Remarks on the Louis Quatorze style—Ornaments of the Early English, the Decorated, and the Perpendicular Styles of Architecture, as adapted for Pede Cloths —Coopertoria 103-128

CHAPTER VI.

THE SYMBOLISM OF ORNAMENTS.

Importance of Symbolism in the Study of Ecclesiology—Symbolism of Christian Architecture—Origin of Christian Symbols—Figurative Rites of the Early Christians—Pagan Symbols—The Cross, the chief Emblem of the Christian Faith—Reason of Adorning the Figure of the Cross—Form of the Cross—Introduction of the Crucifix—Crosses used in Heraldry—Cross of St. Andrew—Sign of the Cross—Emblems of the Crucifixion, or Passion of our Saviour—The Evangelistic Symbols—History of—How depicted—Fresco Paintings of the Evangelists, by Hess, at Munich—Legend of St. John—Emblem of the Holy Ghost—Of our Saviour—Agnus Dei—A Fish, the Symbol of our Saviour—Vesica Piscis—The Nimbus—Its different forms—The Nimbus of our Saviour—Of Saints and Angels—Of the Virgin and Apostles—Cruciferous Nimbus—Nimbus given to Living Persons—M. Didron on the Nimbus—Symbolical Allusions to the Holy Trinity—The Churches of the Middle Ages—The Trefoil—The Equilateral Triangle—Anecdote of St. Patrick—The Hebrew word Jehovah—The Phœnix—The Peacock—The Pelican—Allegorical meanings attached to other objects—Grapes and Wheat Ears—The Dove—Pastor Bonus—Christ the True Vine—The Anchor—The Passion Flower—Emblems of Saints 131-152

CHAPTER VII.

THE FALD-STOOL, PULPIT, ETC.

The Fald-stool or Litany-stool—Its use—How decorated—The Lettern—The Pulpit—Its Hangings and Ornaments—The Reading Pew—Kneeling Stools—Chairs—Quotation from Dr. Rogers—The Dean of Chichester—Finis. . 155-158

LIST OF ILLUSTRATIONS.

Ancient Pall belonging to the Fishmongers' Company (No. 1), *to face title-page.*
Monogram of the Name of Jesus ix
The Mitre of William of Wykeham xvi
St. Matthew, from the Fresco Painting of H. Hess . . . 3
Agnus Dei 18
St. Mark, from the Fresco Painting of H. Hess . . . 21
Ancient Pall belonging to the Fishmongers' Company (No. 2) . . 28
The Phœnix 42
Floriated Cross, and Evangelistic Symbols 45
Different Forms of the Altar Cloth 52
Part of the Border of an Antependium (No. 1) . . . 62
Idem Idem (No. 2) . . . 66
Different Forms of the Altar Cloth 70
Various Borders 76
Idem 79
The Pelican "in her Piety" 82
Ancient Cross with the Evangelistic Symbols . . . 85
Monogram of the Name of Jesus, with Glory . . . 86
Cross, with Monogram and Glory 87
Eight Different Forms of the Sacred Monogram . . . 89-93
Floriated Cross, with Monogram 94
Monogram of the name of Christ 100
Crown of Thorns 100
St. Luke, from the Fresco Painting of H. Hess . . . 103
The Pede Cloth 108
Idem 111
Idem 114
Various Borders 118
Idem 121

Damask and Diaper Grounds 122
Idem 126
The Anchor 128
St. John, from the Fresco Painting by H. Hess . . . 131
A Jewelled Cross from Aringhi 135
Symbol of St. Matthew 139
—— St. Mark 140
—— St. Luke 141
—— St. John 141
—— The Holy Ghost 142
—— Our Saviour 143
—— The Trinity 147
The Peacock or Phœnix. 148
The Pelican 149
Heraldic Cross, from the Bishop's Palace, Lincoln . . 152
Fald-stool, from a design of Mr. W. H. Rogers . . . 155

CHAPTER I.

THE INTRODUCTION.

"WE CANNOT BY OUR GIFTS PROFIT THE ALMIGHTY, BUT WE MAY HONOUR HIM, AND PROFIT OURSELVES: FOR, WHILE MAN IS MAN, RELIGION, LIKE MAN, MUST HAVE A BODY AND A SOUL; IT MUST BE EXTERNAL AS WELL AS INTERNAL; AND THE TWO PARTS, IN BOTH CASES, WILL EVER HAVE A MUTUAL INFLUENCE ON EACH OTHER. THE SENSES AND THE IMAGINATION MUST HAVE A CONSIDERABLE SHARE IN PUBLIC WORSHIP; AND DEVOTION WILL ACCORDINGLY BE DEPRESSED OR HEIGHTENED, BY THE MEAN, SORDID, AND DISPIRITING, OR THE FAIR, SPLENDID, AND CHEERFUL, APPEARANCE OF THE OBJECTS AROUND US."—BISHOP HORNE.

CHURCH NEEDLEWORK.

Chapter the First.

INTRODUCTION.

"And Taste, and Art, rejecting heathen mould,
Shall draw their types from Europe's middle night,
Well pleased if such good darkness be their light."
FABER.

THE revival of the Ecclesiastical Architecture of the middle ages, has of late years much engrossed the attention of those who interest themselves in the welfare of the Anglican Church. The endowment of new churches, and their erection in accordance with the designs of the mediæval architects, added to the restoration of others, after centuries of neglect, or tasteless reparation, prove, at least, that the ecclesiastical antiquities of this country are not, as heretofore, viewed merely in the light of architectural curiosities, but that other and better feelings are disseminating themselves. Having first learnt to

admire, we are now endeavouring to preserve, those splendid memorials of the piety of our ancestors, that have wholly, or in part, escaped the devastating hands of the spoiler and fanatic of the sixteenth and seventeenth centuries. A correct knowledge of the true principles of Ecclesiastical Architecture is again dawning forth, and that style which the Christian Religion claims as her own,—the Gothic, is once more speaking in her symbolical language; exhibiting, however, in sad contrast, those specimens of church building that have recently grown up in many parts of England. And, to quote the words of a writer on this same subject,—"so long as they are subsidiary to the two great objects, for which Christians assemble in the house of prayer—devotion and instruction—the wise and good can refuse neither their sanction nor support, to any efforts, which are made for the attainment of these most important ends."[a]

With the revival of a more correct taste in Ecclesiastical Architecture, the interior decorations of the sacred edifice, other than those which fall within the province of the architect and sculptor, naturally claim attention: to the consideration of one branch of these,—belonging by right to woman,—it is intended to devote the following pages. Previously, however, to entering on the practical part of the subject, it may be as well, for its better

[a] Markland on English Churches.

understanding, to take a slight glance at the state of our churches from the first introduction of Christianity into Britain, and their ornaments both prior to, and since the time of the Reformation, as from the latter period may be dated the commencement of the alteration in their internal appearance.

We possess but a scanty knowledge of the Christian Church in this island prior to the arrival of Augustin. "The light of the world shone here," says Fuller, "but we know not who kindled it." It is a generally received opinion, however, that the Christian religion was planted in Britain in the time of the Apostles; the Apostle Paul, as we are informed by the early church historians, after his first imprisonment at Rome, fulfilled his intention of preaching the gospel in Spain, and he is said to have gone to the utmost bounds of the west, and the islands that lie in the ocean. It has, therefore, been inferred that either the Apostle himself, or some of his companions, visited Britain about the sixty-third year of the Christian era.[b] We collect also, that

[b] According to some of the monkish historians, the Christian religion was settled at Glastonbury about the year 63, by St. Joseph of Arimathea, who buried the body of Our Saviour, and had himself been the friend and companion of St. Philip, by whom, it is said, he had been dispatched into Britain with eleven other disciples of that Apostle. St. Joseph is named by them as being the first abbot of Glastonbury, and is reported to have erected a chapel of wreathed twigs, or twisted rods, *(ex virgis torquatis facta)*, in honor of the Virgin Mary, which thus became the first Christian oratory in England. Bishop Stillingfleet, (Origines Britannicæ), regards this tradition as an invention of the monks, to serve the interests of their monastery, and there can be little doubt of the correctness of his opinion.—Vide Will. Malmes. De Antiq. Glastoniensis Eccles.—in Gale's Rerum Anglicorum Scriptores, tom. iii. p. 292. Also Johannis Glastoniensis Chronica, tom. i. p. 9, edit. Hearne,

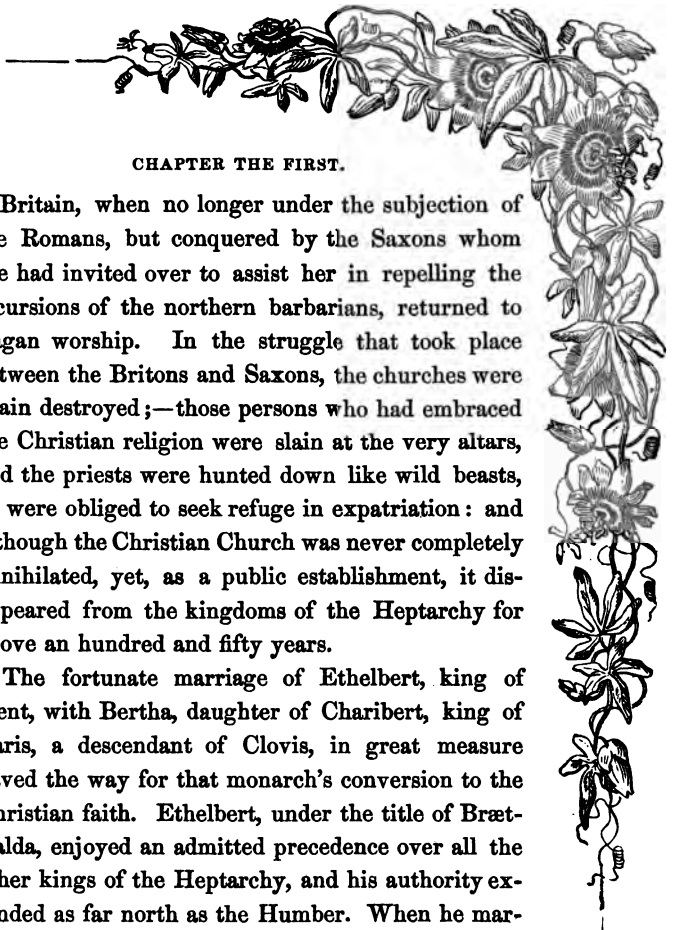
the British Christians possessed buildings exclusively devoted to the service of religion, prior to the persecution of Diocletian; at that period (A.D. 303), they were levelled with the ground, and although this persecution was felt less severely in Britain,[c] than in other parts of the Roman Empire, yet, according to our earliest historian, Gildas the Wise, all copies of the Scriptures that could anywhere be be found were burnt in the streets, and the priests and bishops of the Lord's flock slaughtered, together with their charge, so that in some provinces not even a trace of Christianity remained.[d] The sacred edifices appear, however, to have been afterwards reinstated, as St. Chrysostom alludes to the churches and altars, that in his time existed in the British islands, but of these buildings (many of which were mere rude structures of wicker work) no vestige is now known to remain, nor indeed of any that existed antecedent to the mission of Augustin.[e]

1726.—The abbey of Glastonbury was afterwards erected on the above mentioned spot, and "the destruction of this beautiful and venerable fabric," says Southey, in his Book of the Church, "is one of those crimes by which our Reformation was disgraced."

[c] It was during this—the tenth and most rigorous of the persecutions of the Christian Church—that Alban, afterwards called St. Alban, an officer in the Roman troops, became the protomartyr of Britain.—Vide Bædæ Hist. Eccles. p. 46, edit. 1722.

[d] "In qua subversæ per totum mundum sunt Ecclesiæ, et cunctæ sacræ scripturæ, quæ inueniri potuerunt in plateis exustæ, et electi Sacerdotes gregis Domini cum innocentibus ouibus trucidati: ita vt ne vestigium quidem (si fieri potuisset), in nonnullis prouinciæ locis Christianæ religionis appareret, permansère."—Epist. Gildæ, fol. 9, edit. 1568.

[e] The ancient church of Perranzabuloe in Cornwall, lately exhumed from the sand, in which, according to tradition, it had lain buried seven hundred years, is supposed by the Rev. C. T. Collins Trelawny to have been erected



Britain, when no longer under the subjection of the Romans, but conquered by the Saxons whom she had invited over to assist her in repelling the incursions of the northern barbarians, returned to Pagan worship. In the struggle that took place between the Britons and Saxons, the churches were again destroyed;—those persons who had embraced the Christian religion were slain at the very altars, and the priests were hunted down like wild beasts, or were obliged to seek refuge in expatriation: and although the Christian Church was never completely annihilated, yet, as a public establishment, it disappeared from the kingdoms of the Heptarchy for above an hundred and fifty years.

The fortunate marriage of Ethelbert, king of Kent, with Bertha, daughter of Charibert, king of Paris, a descendant of Clovis, in great measure paved the way for that monarch's conversion to the Christian faith. Ethelbert, under the title of Brætwalda, enjoyed an admitted precedence over all the other kings of the Heptarchy, and his authority extended as far north as the Humber. When he married Bertha, it was stipulated by Charibert that his daughter should be allowed the free and public exercise of her religion. On these conditions she

at the commencement of the fifth century. In the chancel at the eastern end was found an altar of stone, and in the nave were stone seats, attached to the western, northern, and southern walls. By antiquaries, however, the date of the erection of this church, and with a greater degree of probability, is said to be not earlier than the twelfth century.

came to Canterbury, where a ruined British church, built in the time of the Romans, and dedicated to St. Martin,[f] but which, since the Saxon conquest, had fallen to decay, was repaired and devoted to her use. Here a Christian congregation assembled in the very head-quarters of the Saxon dominions, and here the young queen—zealous for the propagation of her religion, and supporting the credit of her faith by her irreproachable conduct — employed every art of insinuation and address to reconcile her husband and her adopted countrymen to her religious principles. It was during this propitious state of affairs that Gregory[g] sent forty monks, with Augustin at their head, as missionaries to Britain. The oft-repeated story of the circumstances that led to this mission, its favourable reception by the

[f] The Church of St. Martin, at Canterbury, occupies the site of one which, according to Bede (lib. i. cap. 26), was erected by the Christians of the Roman soldiery, as early as the second century. The present edifice was erected in the twelfth century, but, to all appearance, with the materials of the original church.

[g] Augustin, in most of the steps he took, followed the advice of Gregory, to whom the Church of England must always look back as one of its greatest benefactors. His name has accordingly been preserved, as it well deserves, in the Calendar prefixed to our Prayer Book, with that of St. Alban and the old British saints. To his care in preserving the more ancient prayers and sacramental services of the Church, we owe much of the Prayer Book itself, as it now stands, which was not taken from the Mass-Book, as the Romanists boast, and Dissenters erroneously believe, but is in these portions older than the beginning of the corrupt doctrine of the mass. He was, however, so far from obliging Augustin to observe rigidly the service in the form then used at Rome, that he charged him to search diligently if he could find any thing more edifying in other Churches. "We are not to love customs," he said, "on account of the place from whence they come; but let us love all places where good customs are observed. Choose, therefore, from every Church whatever is pious, religious, and well-ordered; and when you have made a bundle of good rules, leave them for your best legacy to the English."—Vide Churton's Early English Church.

Saxons, and the success with which it was crowned, are facts too well known to need further recital.[h]

To return to our more immediate subject, — the buildings erected by our ancestors for the solemnization of their religious rites. The churches built by the Roman and British Christians, which, though possibly in ruins, must have existed on the arrival of Augustin, may reasonably be supposed to have been the prototypes of those afterwards erected in this country. The ecclesiastical edifices now remaining, which we may presume, or really know, to have been erected by the Anglo-Saxons, are comparatively few, so many having been burnt and destroyed by the Danes, during their repeated incursions in the ninth and tenth centuries. In those earlier times there was no public provision either for erecting churches or for the endowment of them; these things might

[h] Augustin landed in the Isle of Thanet, in the year 597, and Ethelbert, already well disposed towards the Christian faith, soon after admitted him to a conference. This meeting was held in the open air, where the king believed that the force of the enchantment, which he apprehended might be employed against him by these foreign priests, would be more easily dissipated. According to venerable Bede (lib. i. cap. 25), Ethelbert delivered the following answer to the missionary of Gregory:—"Your words and promises are fair; but because they are new and uncertain, I cannot entirely yield to them, and relinquish the principles which I and my ancestors have so long maintained. You are welcome, however, to remain here in peace; and as you have undertaken so long a journey solely, as it appears, for what you believe to be for our advantage, I will supply you with all necessaries, and permit you to deliver your doctrine to my subjects."

[i] Oratories were frequently erected of wood by the Anglo-Saxons. We learn (Bædæ Hist. Eccles. lib. ii. cap. 14), that Paulinus, the first bishop of York, baptized Edwin, king of Northumbria, in an erection of this kind, dedicated to St. Peter, on Easter Day A.D. 627. On the same spot, and inclosing this oratory, was afterwards erected York Minster.

then safely be left to individual munificence and piety. Cathedrals and monasteries were built, and lands settled upon them, by royal founders and benefactors; and these estates were augmented by private grants, often given as an atonement for crimes, but unquestionably far more often from the pure impulse of devotion.[k] In those ages, also, the monasteries were the chief, and almost the only, refuge for the arts of peace, and to serve the Church was considered as the most effectual means of serving God. The monks taught children the common arts of life, and also of carving wood and stone, painting, enamelling, and working in metal, besides being themselves the chief designers and builders of their churches;[l] whilst the female part of the religious communities—the nuns—were skilful in all kinds of needlework and embroidery.

The Anglo-Saxon was succeeded by the Norman, or Anglo-Norman, style of architecture, — first introduced in the reign of Edward the Confessor.[m] The Norman churches appear to have much excelled in size the lowly structures of the Saxons, the cathedral and conventual churches being frequently

[k] Vide Southey's Book of the Church.

[l] In every region where a religious order wanted a new church or convent, it was an ordinary thing for the superior, the prior, the abbot, nay, the bishop, to give the design, and for the monks to fulfil, under his direction every department of the execution, from the meanest to the highest.—Vide Hope's Historical Essay on Architecture, chap. xxi.

[m] "Defunctus autem Rex beatissimus, in crastino sepultus est Londini, in ecclesia, quam ipse nouo compositionis genere construxerat, a qua post multi ecclesias construentes, exemplum adepti, opus illud expensis æmulabantur sumptuosis."—Matt. Paris, p. 2, edit. 1571.

carried to the height of three tiers or rows of arches, one above another.[n] This style, by some authors designated the Romanesque, also originated from the attempts which were successfully made to adapt the architecture of Rome[o] to the uses of a Christian community: the form of its principal members, and the general predominance of horizontal lines, clearly point out its classical architype. The semicircular and segmental arches, which are met with also in the rare specimens of Anglo-Saxon edifices, are its most distinctive characteristics; and among the enrichments carved upon its mouldings, the zigzag, or chevron, in its several varieties, is the most prominent. The Norman style prevailed, without any striking alteration, until the latter half of the twelfth century, when the pointed arch was introduced: the lightness and simplicity of design, however, to which the early-pointed style was found to be afterwards convertible, was, in its incipient state unknown, and it retained to the close of the twelfth century the heavy concomitants of the Norman style, with which it was indeed often inter-

[n] Vide Bloxam's Gothic Ecclesiastical Architecture.

[o] The Roman basilicas, or halls of justice, some of which were subsequently converted into churches, to which also their names were given, appear to have furnished the plan for the internal arrangement of churches of a large size, being divided in the interior by rows of columns. From this division the naves and aisles of a church were derived; and in the semicircular recess at the one end for the tribune, we perceive the origin of the apsis, or semicircular east-end, which two of our Anglo-Saxon, and many of our ancient Roman Churches still present.—Vide Bloxam's Gothic Ecclesiastical Architecture.

mixed; and from this intermixture it may be designated the Semi, or Mixed Norman.[p]

The Semi-Norman was followed by the Early English style,[q] with its pointed arch, when spires were first introduced; it prevailed generally throughout the thirteenth century, when a gradual transition took place to a richer and more ornamented form of architecture, known by the name of the Decorated English Style. This commenced in the reign of Edward the First, and lasted until the latter part of the fourteenth century, when another gradual change took place, in which, amongst other prominent characteristics, that of a great profusion of minute ornaments was introduced; this, at first designated the Florid, has by recent authors received the general appellation of the Perpendicular,—a style that belongs almost exclusively to this country, and which prevailed till the period of the Reformation.

We have now arrived at the period when the fatal blow was given to the spirit of erecting and enriching churches, that had for so many ages existed in this island. The inferiority of design in the style that succeeded, which has been significantly termed Debased English, it is unnecessary to follow, as it is from the early and pure styles only, when

[p] Bloxham's Gothic Ecclesiastical Architecture.

[q] "This style," says the Cambridge Camden Society, "cannot be justly regarded as inferior to either of the subsequent styles, in light and elegant proportions, or in rich and elaborate detail."

Gothic art was in its zenith, that we should search for appropriate ornaments for church needlework. "Contrary to the practice of our age," says Willis, "which is to imitate every style of Architecture that can be found in all the countries of the earth, it appears that in any given period and place, our forefathers admitted but of one style, which was used to the complete exclusion of every other during its prevalence. After enduring about a century, this style gradually gives way, and another makes its appearance, which in turn assumes the exclusive privilege, and is in turn superseded, so that the buildings of every country may be distributed under two general heads; those that exhibit the distinct features of an established style, and those that contain a mixture of the features of two consecutive styles, which are commonly called Transition Specimens."

The change that the internal appearance of our cathedrals, and those conventual churches which were devoted to parochial purposes, underwent at the time of the Reformation,[s] was, with some exceptions, which have been faithfully recorded

[r] Remarks on the Architecture of the Middle Ages.

[s] "Who can call to mind," says Southey, "without grief and indignation, how many magnificent edifices were overthrown in this undistinguishing havoc? Malmsbury, Battle, Waltham, Malvern, Lantony, Rivaux, Fountains, Whalley, Kirkstall, Tintern, Tavistock, and so many others, the noblest works of architecture, and the most venerable monuments of antiquity, each the blessing of the surrounding country, and collectively the glory of the land! Glastonbury, which was the most venerable of all, even less for its undoubted age, than for the circumstances connected with its history,

by old Fuller, gradual in its operation. Nevertheless it must not be supposed that the Reformation was unaccompanied with acts of unwarrantable spoliation. The injunctions given to the commissioners were oftentimes carried to excess, more from sacrilegious avarice than from zeal for the glory of God, and the advancement of true religion. Ecclesiastical buildings were destroyed, and church-lands made the prey of the greedy parasites of the court, who made use of the Reformation to aggrandize and enrich themselves. "Many private men's parlors," says Heylyn, "were hung with altar cloths, their tables and beds covered with copes, instead of carpets and coverlids; and many carousing cups made of the sacred chalices, as once Belshazzar celebrated his drunken feast in the sanctified vessels of the temple. It was a sorry house, and not worth naming, which had not somewhat of this furniture in it, though it were only a fair large cushion made of a cope or altar cloth, to adorn their windows, or to make their chairs appear to have somewhat in them of a chair of state. Yet how contemptible were these trappings in comparison of those vast sums of money which were made of jewels, plate, and cloth of tyssue, either conveyed beyond the seas, or sold at home, and good lands purchased with

and which, in beauty and sublimity of structure, was equalled by few, surpassed by none, was converted by Somerset, after it had been stripped and delapidated, into a manufactory, where refugee weavers, chiefly French and Walloons, were to set up their trade."—Book of the Church.

the money; nothing the more blessed to the posterity of them that bought them, for being purchased with the consecrated treasures of so many temples."[t]

It cannot be concealed that many of the very finest churches in England, not to say in Europe, were destroyed for the value of their materials. "Nothing," says Southey, "for which purchasers could be found, escaped the rapacity of these plunderers. Tombs were stripped of their monumental brasses; churches of their lead. Bells, to be cast into cannon, were exported in such quantities that their further exportation was forbidden, lest metal for the same use should be wanting at home."

In the subsequent century, however, when the Puritans, not satisfied with the glorious work of the Reformers,[u] whereby the pure and simple rites of the

[t] History of the Reformation, p. 134:—"The main engine at this time (1553), for advancing money," says the same author, "was the speeding of a commission into all parts of the realm, under the pretence of selling such of the lands and goods of chantreys, &c. as remained unsold; but in plain truth, to seize upon all hangings, altar cloths, fronts, parafronts, copes of all sorts, with all manner of plate, which was to be found in any cathedral, or parochial church. To which rapacity, the demolishing of the former altars, and placing the communion table in the middle of the quires or chancels of every church, (as was then most used) gave a very good hint, by rendering all such furnitures, rich plate, and other costly utensils, in a manner useless."—History of the Reformation, p. 132.

[u] The changes effected by the Reformers of the Anglican Church in the sixteenth century, neither extended, nor were intended to extend, either to injure or deface the interior aspect of our churches, beyond what was rendered necessary by the destruction and obliteration of matters which had been, or might again be perverted to superstitious purposes. If the work of demolition was at this period anywhere carried to unreasonable excess, which in some instances might have been the case, it proceeded rather from the unto-

primitive Christians were restored, and the Church purified of the gross corruptions with which Rome had polluted it, desecration and demolition appear to have been carried to a fearful extent.[v] It was then that—

"Dark fanaticism rent
Altar, and screen, and ornament."

It was then that all externals connected with the public worship of the Church were overthrown, and the pristine state of our sacred edifices com-

ward zeal of those employed, than from a strict compliance with the ordinances under which they acted, the object sought for by the Reformers of the Anglican Church being a return not only to the doctrines, but as far as practicable to the usages also of the early Church; rejecting erroneous opinions and rites clearly superstitious, which in the lapse of ages had been gradually introduced.—Vide British Critic, vol. 25.

v Many of those venerable structures, which were the glory of the land, had been destroyed at the Reformation, by the sacrilegious rapacity of those statesmen and favourites to whom they had been iniquitiously granted. The remainder were now threatened with the same fate, by the coarse and brutal spirit of triumphant puritanism. Lord Brooke (who had succeeded to the title and estates, not to the feelings and opinions of one of the profoundest thinkers whom this or any other country has produced), said he hoped to see the day when not one stone of St. Paul's should be left upon another. A sentiment of vulgar malice toward Laud may have instigated the ruling faction, when they demolished with axes and hammers the carved work of that noble structure, and converted the body of the church into a stable for their troopers' horses. But in other places, where they had no such odious motives, they committed the like, and even worse indecencies and outrages, merely to show their hatred of the Church. In some churches they baptized horses, or swine, in profane mockery of baptism: in others they broke open the tombs, and scattered about the bones of the dead. At Westminster the soldiers sat smoking and drinking at the altar, and lived in the abbey, committing every kind of indecency there, which the Parliament saw and permitted. No cathedral escaped without some injury; painted windows were broken, statues pulled down or mutilated, carvings demolished, the organs sold piecemeal for the value of the materials, or set up in taverns.—Vide Southey's Book of the Church.

pletely destroyed.[w] Those ornaments which the wisdom of the Reformers had permitted to remain, in order to maintain the dignity of the Church in the eyes of men, were by the Puritans defaced and demolished. Every species of impiety and extravagance was practised; horses were stabled in the cathedrals, and other indecencies and outrages were committed within the holy buildings. The beautiful and valuable stained glass that adorned the windows of the cathedrals and churches, was, for the most part, broken to pieces. "Men," says South, in one of his sermons, "used to express their honour to God, and their allegiance to their prince, in the same way, demolishing the palaces of the one, and the temples of the other." In fine, the acts of these iconoclasts of the seventeenth century, if alone we may credit the journal of one of them,[x]

[w] "It has been observed as a circumstance full of meaning, that no man knows the names of the architects of our Cathedrals. They left no record of their names upon the fabrics, as if they would have nothing there that could suggest any other idea than the glory of that God to whom the edifices were devoted for perpetual and solemn worship; nothing to mingle a meaner association with the profound sense of His presence; or as if, in the joy of having built Him a house, there was no want left unfulfilled, no room for the question whether it is good for a man to live in posthumous renown. But come to the mean and petty reconstructions of the interior of our Parochial Churches, which have been effected within the last hundred years, and we find that they are bedaubed, even if the achievement be no more than the building a gallery, with the name at length (and often in a position of the most indecent prominence), of those, not whose imagination devised the work, not whose hands fashioned it, not whose offerings bore the cost, but such as have held some temporary parochial office, as have been, for the year of the unsightly work, some *Fidenarum Gabiorumque potestas*, and thus have been enabled to gratify their vanity in the temple of God."—Vide Gladstone's Church Principles.

[x] Vide The Journal of William Dowsing, of Stratford, Parliamentary

were those of heathen barbarians, rather than civilized beings, and deplorable indeed must have been the fanaticism of the nation when such deeds were committed, under the idea that it was "doing the work of God."

Visitor, appointed under a warrant from the Earl of Manchester, for demolishing the Superstitious Pictures and Ornaments of Churches, &c. within the County of Suffolk, in the years 1643-1644.—4to. Woodbridge, 1786.

CHAPTER II.

ANCIENT AND MODERN ECCLESIASTICAL NEEDLEWORK.

"THE MOST EXTRAORDINARY MEMORIAL OF THAT EVENTFUL PERIOD OF TRANSITION, WHICH SAW THE DESCENDANTS OF THE OLD SAXON CONQUERORS OF BRITAIN SWEPT FROM THEIR POWER AND THEIR POSSESSIONS, AND THEIR PLACES USURPED BY A SWARM OF ADVENTURERS FROM THE SHORES OF NORMANDY, IS A WORK NOT OF STONE OR BRASS, NOT OF WRITING AND ILLUMINATION MORE DURABLE THAN STONE OR BRASS, BUT A ROLL OF NEEDLEWORK."—CHARLES KNIGHT.

Chapter the Second.

ANCIENT AND MODERN ECCLESIASTICAL NEEDLEWORK.

"And thou shalt make an hanging for the door of the tent, of blue, and purple, and scarlet, and fine-twined linen, wrought with needlework."—EXODUS xxvi. 36.

"And thou shalt embroider the coat of fine linen, and thou shalt make the mitre of fine linen, and thou shalt make the girdle of needlework."—EXODUS xxviii. 39

WITH the revival of the Architecture of the Middle Ages, an increasing taste has also arisen for the cultivation of other arts, hitherto termed Gothic and barbarous. Many of these, applicable to the purposes of interior decoration and furniture, whether for ecclesiastical or domestic purposes, are so intimately connected with that of architecture, that the study of the one, of necessity embraces that of the others. It has been justly remarked, that the architecture of transalpine Europe during the middle ages, like the literature that sprang up at the same period, has gradually risen from contempt to honour. First despised, then tolerated as convenient, then

wondered at as whimsical and lawless, it is at length admired as beautiful and excellent, and, at the present day takes its seat, with equal dignity, by the side of the arts of ancient Greece and Rome.[y]

Of the mediæval arts wherein scope is afforded for the employment of female talent, none are more worthy of cultivation than needlework. It is one of those feminine employments, the practice of which can be traced back to the remotest periods of antiquity, and its productions, from the earliest ages, have been always acknowledged as decorations suitable for the temples consecrated to religion. Such a mode of adornment was held in high estimation in the time of Moses: frequent mention is made in the sacred writings of its employment, more particularly in the Exodus, where minute, if not practical, details are given concerning the needlework for the Tabernacle, in which erection it formed a principal ornament,[z] as also in the vestments of the priests who were to minister at the altars.

The ministers of religion, whilst occupied in their

[y] Vide Whewell's Notes on German Churches.

[z] Josephus (Antiquities of the Jews, b. iii. c. vi.) thus describes the veils of the Tabernacle:—"They spread over the tabernacle veils of fine linen and purple, and blue, and scarlet colours, embroidered. The first veil was ten cubits every way, and this they spread over the pillars which parted the temple, and kept the most holy place concealed within; and this veil was that which made this part not visible to any..... This veil was very ornamental, and embroidered with all sorts of flowers which the earth produces; and there were interwoven into it all sorts of variety that might be an ornament, excepting the forms of animals. Another veil there was, which covered the five pillars that were at the entrance. It was like the former in its magnitude, and texture, and colour."

sacerdotal functions, have everywhere been distinguished by some appropriate costume; and here again, we cannot but remember the instructions relative to the sacred vestments of Aaron. During the infancy of Christianity, when its disciples were in dread of persecution, and frequently in actual danger of their lives, although the garments of the ecclesiastics were nowise distinguishable from the ordinary dress of the period, that the wearers might not unnecessarily attract the notice of their enemies, yet, a dress once employed in the offices of religion, was for ever afterwards exclusively appropriated to the same holy purpose; and it is supposed, that the form of some of the vestments of the priests of the Romish Church, at the present day, can, with some slight variation, be traced back to the earliest ages of Christianity. But when the Christian Church was enabled more openly to avow herself, the dresses of her ministers became gradually richer in material; and, although anterior[a] to the reign of Constantine[b] the ceremonies of religion had not been wholly divested of magnificence, yet, immediately on that emperor embracing the Christian faith, they began to be performed with great

[a] Eusebius (lib. v. c. 24) says that St. John the Evangelist was accustomed to wear a plate of gold on his forehead; and, according to Epiphanius (lib. i. to ii.), St. James the Apostle, the first bishop of Jerusalem, wore a similar ornament.

[b] Theodoretus (tom. ii. p. 279, ed. 1567), informs us that Constantine presented Macarius, bishop of Jerusalem, with a sacred vestment, composed of cloth of gold (*contecta auro*) to be employed by that prelate when administering the sacrament of baptism.

splendour,—a splendour that in after times was carried to so great and superstitious an excess in the Church of Rome.

As early as the time of the Emperor Aurelian, ecclesiastical vestments appear to have been of great value and beauty.[c] We are informed that pope Eutychianus, in the year 275, ordained that a faithful martyr should not be interred, unless invested with a dalmatic robe, or purple colobium; and it is also related of pope Sylvester, that he had a Phrygian robe of snowy whiteness, whereon was embroidered the resurrection of our Saviour,—a garment deemed so magnificent, that it was ordered to be worn on all state occasions, by his successors in the chair of St. Peter. Anastasius the Librarian, in his lives of the Roman pontiffs, makes frequent mention of the richness and beauty of ecclesiastical vestments; these, from their magnificence, and the costly gems with which they were decorated, must have formed an important item in the possessions of the church. Numerous passages might be cited from this author, wherein he distinctly describes these rich vestments and altar cloths;[d] but this passing allusion to the

[c] Anastasius Bibliothecarius de Vitis Pontif. p. 10.

[d] The following extracts have been taken at random from his work,—De Vitis Pontificum, (edit. Paris, 1649). It is difficult to refer to this author without meeting with similar passages at almost every page:—

"Et in eodem sacro altari fecit vestem de chrysoclauo cum diuersis historiis miræ magnitudinis, atque pulchritudinis exornatam. Item vbi supra, obtulit aliam vestem chrysoclauam ex auro gemmisque confectam habentem

subject of ornamental garments must suffice, as such are not enjoined by the canons of the Anglican Church; and a more lengthened description, perhaps, might not be deemed consonant with the nature of the present volume.*

historiam virginum cum facibus accensis mirifice comptam atque decoratam."—p. 150.

"Immo et in sacro altari fecit vestem de chrysoclauo habentem historiam Dominicæ natiuitatis Domini nostri Iesu Christi miræ pulchritudinis exornatam. Iterum, vbi supra, fecit vestem de stauraci pulcherrimam cum periclysi de blattin. Item aliam vestem de blattin bizantea habentem tabulam de chrysoclauo cum vultu sanctæ Dei genitricis, et angeli obsequio stantes cum periclysi de staurace. Pariterque aliam vestem de staurace habentem pauones, et in medio crucem de blattin. Porro et vestes duas de quadrupulo habentes in medio crucem de blattin. Item, vbi supra, fecit vestem ex auro textam cum periclysi de blattin. Coopertorium rubeum de serico vnum. Fecit etiam in circuitu altaris vela rubea serica quatuor cum gammadiis, et Cruces de quadrapulo."—p. 150.

"Et in eodem altare fecit cum historiis crucifixi Domini vestem tyriam. Et in Ecclesia doctoris mundi beati Pauli Apostoli tetra vela holoserica alithyna quatuor, et vestem super altare albam chrysoclabam habentem historiam sanctæ Resurrectionis et aliam vestem chrysoclabam habentem historiam natiuitatis Domini, et sanctorum Innocentium. Immo et aliam vestem tyriam habentem historiam cæci illuminati, et Resurrectionem."—p. 127.

* Among the vestments used in England before the time of the Reformation, and still retained by the Church of Rome, are the cassock, the amice, the alb, the girdle, the maniple, the stole, the chasuble, the dalmatic, the tunic, the veil, the cope, and the surplice. Many of these are available of the richest decorations of needlework, but they are seldom as profusely ornamented, or of such costly materials, as were the vestments of the mediæval times. The alb, so called from the Latin word *alba*, white, was formerly decorated with one or more stripes of scarlet, at the lower part, and according to the number of these stripes, the garments received different appellations. Anastasius says they were sometimes made of silk, and fringed with gold; and he mentions (de Vitis Pontif. p. 207) certain albs of this description among the valuable donations of the king of the Saxons to the Church of St. Peter at Rome. The girdle, now more commonly made like a cord, appears to have been anciently in the form of a zone, and was not unfrequently decorated with embroidery, and studded with precious stones. Georgius (De Lit. Romani Pontificis tom. i. p. 142) says that the bishop Riculfus bequeathed to his see, five girdles of this kind, four of which were ornamented with gold and jewels, the other entirely of gold. The maniple, originally a narrow stripe of linen intended for the purposes of a handkerchief, was afterwards made of the same material as the chasuble, and richly ornamented with nee-

During the middle ages, the convents,—the only retreats of peace and security,—were the chief labor-

dlework and fringe; and ceasing to be employed for its primary purpose, was retained as an ornament. The stole, in the early ages of the Church, called the orarium, from which, however, the modern stole greatly differs, was also intended to serve in place of a handkerchief, and preceded the maniple for this purpose; but by degrees received a variety of ornaments, and at length becoming too costly to answer its original design, was transformed into a merely ornamental portion of the sacerdotal vestments. The chasuble was at first the same in form as the pænula of the Romans, and was thus worn during the first thousand years of Christianity. It was originally a garment belonging both to laics and ecclesiastics, but when its use was laid aside by the former, it was retained by the clergy, and worn by them as indicative of their order. When, however, the chasuble was made of rich damasks, or thickly embroidered stuffs, the inconvenience of so ample a garment was felt, and it became gradually abridged of its dimensions. The chasuble in its primitive form was circular, with an opening only in the centre for the neck; it was therefore requisite, before the hands and arms of the wearer could be at liberty, either that some one should hold it elevated, or that it should be gathered up and folded on both sides, above the shoulders, and, in curtailing it of its original dimensions, it was made to assume the form which it naturally took when thus supported. The modern chasuble is generally ornamented with the figure of a cross more or less elaborately embroidered, the which is placed either at the back or front, according to the custom of the country where it is worn. The dalmatic is a long robe open on each side, something resembling the chasuble, but with wide sleeves. It derives its name, says St. Isodore, from Dalmatia, the country where it was first made. (Dalmatia vestis primum in Dalmatia provincia Græciæ texta, est tunica sacerdotalis candida cum clavis ex purpura. St. Isodorus, lib. xix.) It is ornamented with two stripes,—the Augusti clavi of the Roman dresses; these, originally of purple or scarlet, are now formed of lace, or gold embroidery. It superseded the colobium, a tight narrow tunic worn by the deacons in the earliest ages of the Church. The cope is similar in shape to a cloak, and, like the chasuble, derives its origin from the Roman *pænula*, but differs from that garment in being open in the front, where it is fastened on the breast by clasps. It was originally an article of dress for protection against the severities of the weather, whence its ancient name of *pluviale*. Its use as a sacerdotal vestment originated in the out-door processions during the penitential seasons of the year, but it has long since been employed at the altar, and is now worn both by bishops and priests.

In Fosbroke's British Monachism will be found a most interesting chapter, contributed by Mr. Carter, on English Ecclesiastical Costume from the earliest ages down to the sixteenth century, selected from sculptures, paintings, and brasses, remaining in this kingdom. Some most valuable delineations of ecclesiastical vestments are to be met with among the richly illuminated MSS. preserved in the Harleian and Cottonian collections in the British Museum. In a manuscript of the twelfth century (MS. Reg. 2. A.

atories of art, where among other employments of the female community, needlework and embroidery occupied a conspicuous position; the more so, as the taste and skill thus displayed, were required for sacred purposes.[f] The high regard in which these feminine arts were then held, may be judged of from the fact that Denbert, bishop of Worcester, in the year 802, granted a lease for life of a farm of two hundred acres, to Eanswitha, an embroideress at Hereford, on condition that she was to renew, and scour, and from time to time add to, the dresses of the priests and ministers, who served in the cathedral church. It is not surprising, therefore, that the ecclesiastical needlework of the middle ages should excel any

xxii.) is the figure of an archbishop in his pontifical attire, from which an engraving has been published in Shaw's Dresses and Decorations. In this figure, in addition to some of the vestments above mentioned, are represented richly embroidered boots and gloves, as also the pall, which, together with the crosier or cross-headed staff, instead of the hooked pastoral staff, distinguishes the archbishop from the bishop.

[f] Fuller observes, that whilst monks were employed with their *pens*, "nuns with their *needles* wrote histories also; that of *Christ his passion* for their altar clothes; and other Scripture- (and more legend-) stories in hangings to adorn their houses." In another place he says;—"Nunneries also were good shee-schools, wherein the girles and maids of the neighbourhood were taught to read and work; and sometimes a little Latine was taught them therein. Yea, give me leave to say, if such feminine foundations had still continued, provided no *vow* were obtruded upon them (virginity is least kept where it is most constrained), haply the weaker sex (besides the avoiding modern inconveniences) might be heightened to an higher perfection than hitherto hath been attained. That sharpnesse of their wits, and suddenness of their conceits (which their enemies must allow unto them) might by education be improved into a judicious solidity, and that adorned with arts, which now they want, not because they cannot learn, but are not taught them. I say, if such feminine foundations were extant now of dayes, haply some virgins of highest birth would be glad of such places, and I am sure their fathers and elder brothers would not be sorry for the same."—Church History, p. 297.

hitherto the production of modern times. England appears to have been the land where the art was carried to the highest state of perfection, and the term "Anglicum opus" is frequently met with in old writers, and in catalogues of church furniture; nor was it an unfrequent event for the Pope to send bulls to the English abbots, charging them to forward to Rome vestments of English work.[g]

One of the most ancient, as also the most splendid, specimen of ecclesiastical needlework preserved in England, is the pall[h] belonging to the Fishmongers'

[g] "From the few examples of ancient vestments that have escaped destruction," says Mr. Pugin, "the generality of persons are but little acquainted with the extreme beauty of the embroidery worked for ecclesiastical purposes during the middle ages. The countenances of the images were executed with perfect expression, like miniatures in illuminated manuscripts. Every parochial church, previous to the change of religion, was furnished with complete sets of frontals and hangings for the altars. What then must have been the overpowering splendour and glory of the cathedral and abbatial churches when decorated for the great festivals; the canopies, the needlework hangings, the monumental palls covered with heraldic devices, the altar-cloths, and, above all, the suits of sacred vestments, when our bishops celebrated, with the whole choir filled with clergy, in copes, chasubles, and dalmatics, all of most costly material and exquisite detail. In some churches there were twenty or thirty copes in one suit, with a succession of subjects from the life of our Lord in the hoods and orphreys to correspond. One of the great beauties of the ancient embroidery was its appropriate design; each flower, each leaf, each device had a significant meaning with reference to the festival to which the frontal or vestment belonged."—Church Architecture.

[h] Most of the companies of the city of London, in former days, possessed ornamental funeral palls. In the year 1562, the Merchants' Tailors had no less than three palls, and in 1572, John Cawood, a well-known printer, left to the Stationers' Company a pall which is described in his will as "a herse clothe, of clothe of gold, pouderyd with bleu velvet, and border'd abought with blacke velvet, embroidered and steyned with bleu, yellow, red, and green." The Sadlers' Company still preserve an ancient pall of crimson velvet, richly embroidered with the arms of the company, and other devices, with the figures of four angels surrounding the sacred monogram; an engraving of which will be found in Shaw's Dresses and Decorations of the Middle Ages. In the Gentleman's Magazine for 1813, is a curious article on

MEDIÆVOK OF THE FOURTEENTH CENTURY.

FROM A PLATE IN THE PORTFOLIO OF THE SOCIÉTÉ D'ARCHÉOLOGIE, COMPIÈGNE.

Company,—who kindly granted us permission to make the drawings, from which the annexed engravings have been taken.[1] The precise period at which this piece of embroidery was executed is uncertain; but that it dates as far back as the fourteenth century, is unquestionable; as in the fourth year of the reign of Richard II (A.D. 1381), it was used at the funeral of Sir William Walworth: whether it was designedly wrought for that occasion there is no evidence, although its elaborateness, and the consequent length of time it must have taken in the execution, would lead us to infer the contrary. The head and foot of the pall, which are exactly similar, represent St. Peter seated on a throne, clothed in pontifical robes, and crowned with the papal tiara; he is giving the benediction with one hand, whilst in the other he holds the keys; on his knees lies an open book, in which the commencement of the Apostles' creed is legibly worked,—"Credo in Deū patre omnipotē Creato." On each side of the saint is an angel, scattering incense from a golden censer. The sides of the pall also correspond, and represent, in their centres, our Saviour giving the keys to St. Peter; on a scroll is inscribed, "Tibi Dabo Claues Regni Celorū." On either side of this are embroid-

"City Funerals," wherein the author, Thomas Adderly, Esq., cites many examples to show that the city livery halls were commonly let out for funerals up to a very recent period.

[1] No engravings of the pall, so far as we are aware, have been before published. The other engraving referred to above will be found at the commencement of the volume.

ered the arms of the Fishmongers' Company, with their supporters. The whole is richly and elaborately wrought in gold, silver, and silk, on a coarse kind of linen cloth; the ground being composed entirely of gold, with a pattern in relief. The top of the pall, it is supposed, was originally embroidered in the same manner, but it has been lost, and its place is now supplied by a rich and curious brocade of gold, bearing the stamp of great antiquity.

The engravings accurately represent the two parts of the pall, with the exception of the arms of the Company,[k] as above described. The faces of the figures, occupying in the original a space of about an inch and a half in height, are perfect miniatures; they are worked entirely in coloured silks. It would be impossible, by description, to convey any idea of the beauty of this master-piece of art, to those who are unacquainted with the needlework of the middle ages. It may be said that the drawing of the figures, especially that of our Saviour, is out of proportion, but it must be remembered, as has been justly observed by Mr. Ottley, when speaking of the figures in illuminated manuscripts, that this is not the fault of the painter, but of the period.[l]

[k] The arms of the Fishmongers' Company are azure, three dolphins, naiant in pale, between two pairs of lucies, in salterwise, proper, crowned, or; on a chief, gules, three couple of keys, crossed as the crowns; supported on the dexter side by a merman, armed, and on the sinister by a mermaid, holding a mirror in her left hand; crest, two arms sustaining a crown;—motto, "*All worship be to God only.*"

[l] We are acquainted with one other piece of needlework only, wherein the

Many beautiful specimens of early ecclesiastical needlework[m] are preserved at St. Mary's College, Oscott, more particularly copes and vestments of the fifteenth century,[n] the orphreys of which are

faces of the figures, the size of those above described, are finished with equal beauty, namely, the priest's mass-robes, worn at the foundation of the order of the Golden Fleece by Philip the Good of Burgundy, and now preserved, with the Austrian regalia, in the Schatzkammer at Vienna. These robes are covered with numerous embroidered figures of saints, which are more like miniatures than specimens of needlework.

[m] In the cathedral, on the Hradshin, at Prague, are preserved no less than three hundred and sixty-eight sacerdotal vestments. On a recent visit to that city we were compelled to leave without viewing these treasures, the person who had the charge of them being absent. Mr. Kohl, however, in his usual pleasant style, gives the following account of one of the most curious. He says—"One of the vestments was embroidered by the hand of Maria Theresa, but of all the embroideries, the most wonderful is one made in the beginning of the fourteenth century by Anne Queen of Bohemia, (*Anna Karolevna Tsheska*). She and her sister Elizabeth were the two last descendants of the ancient princely line of Przemsyl, whom Libussa called to the throne from the village of Staditz near Teplitz. Some of our young ladies, who think they have attained no mean proficiency in the art of embroidering, ought to come to Prague for the sake of looking at the work of the last princess of the house of Przemsyl. It is a piece of white linen, upon which are worked, with threads of gold, the most beautiful and delicate flowers and arabesques. The pattern is precisely the same on each side, and withal so accurate and yet so fanciful, that one is never tired of admiring it. The pattern, moreover, is constantly varied, by the invention of new figures and forms though the whole piece is thirty-three ells in length. The length of way which the little needle and the dainty finger of the queen must have traced over the linen with golden thread, is estimated at about ten leagues, and to me it seems as if the labour of half a life must have been devoted to the work, which was executed in exile, and sent to the Hradshin as the parting gift of the last scion of a long race of kings."

[n] In the "Testamentum Domini le Scrop" (Rymer's Fœdera, tom. ix. p. 272) will be found a long enumeration of ecclesiastical vestments, altar-cloths, veils, and curtains, bequeathed to various churches in the year 1415. Among others,—"Et etiam quòd dentur eidem ecclesiæ una capa totaliter de auro, cum rosis rubeis et nigris florata, cum orphreis enbroudata nobiliter cum imaginibus.

"Et etiam vestimentum meum album de satyn, figuratum cum viridi velvet et rosis rubeis, cum omni apparatu et frontellis, cum ii. Tablementis, et vi. capis ejusdem sectæ, et cum xii. capis de albo baudekyn et de auro de Luke, et cum ii. capis de alba veste de damask cum orfrays inbroudatis cum imaginibus.

beautiful examples of ancient skill, the minutest details being perfectly expressed, and with the richest colouring. The Earl of Shrewsbury has also in his possession a cope of the twelfth century° most exquisitely embroidered in silk, formerly belonging to the nuns of Sion: this is divided all over in quatre-foils, each containing a saint or angel, the upper part representing the crucifixion of our Saviour.

In the "Monasticon Anglicanum" will be found inventories, taken at the time of the Reformation, of the vestments, altar-cloths, and other ornaments of this description, belonging to the cathedral churches of York and Lincoln, and to the royal and collegiate chapel in Windsor Castle. These lists are extremely curious, and of great value to the antiquary. The various articles are separately described, and classed under different heads, with reference to their canonical colours. At the foot

"Et una capa de alba veste de cipre cum orfrais inbroudata, cum i. Jesse.

"Et unum vestimentum de rubeo velvet, imbroudatam cum rosis de auro cum iii. Tablementis et omni apparatu, cum xii. Capis ejusdem sectæ.

"Et etiam unum pulcrum frontellum de perulis, quod volo prolongari ad longitudinem magni altaris, expensis meis, per executores meos."

° The actual remnants of some Saxon vestments not of later workmanship certainly than the tenth century, of an ancient stole, a maniple and other robes, embroidered with figures and foliage, and not long ago discovered, when the remains of St. Cuthbert were exhumed at Durham, convey a clear idea of the art of design then practised, the figures being dressed after the manner of some of those represented in early mosaic work at Rome; a gold pectoral cross, a comb, and fragments of a portable altar, all of the Anglo-Saxon era, were also at the same time brought to light.—Vide British Critic, vol. xxv.

of this page are some extracts from the inventory of Lincoln cathedral.[p]

When viewing the ancient and beautiful specimens of needlework preserved on various parts of the Continent, we have often been forcibly led to observe the unqualified admiration expressed by our fellow countrymen, and to hear their remarks, unsparingly made, concerning the want of taste, and inferred deficiency in all such matters, in their own

[p] "Item, two copes of green sattin, figured, bordered with lillies, with costly orphreys of needlework; of the which, one hath in the morse the arms of Lord John Chadworth, and in the hood, Cœna Domini; and the other hath in the morse, the salutation of our Lady, and the same in the hood.

"Item, a chesuble of black velvet, with a goodly orphrey of needlework, with images of the Holy Ghost, the crucifix, our lady, with other images, with two tunacles, and three albes, with the apparel.

"Item, two copes of black sattin, with orphreys of red damask, broidered with flowers of gold, having in the back, souls rising to their doom, either of them having in their hood an image of our Saviour sitting upon the rainbow.

"Item, a costly cope of blew velvet with costly orphreys of gold, with images set with pearl, and in the morse an image of our Lady, with her Son and four angels; in the hood the Trinity set with pearl and stone, and in the back a large image of the assumption, garnished with pearl and stone, with many angels of gold set with pearl.

"Item, a red cope called The root of Jesse, of red velvet, broidered with images of gold, set with roses of pearls, with a precious orphrey; having a morse of cloth of gold, with six stones wanting, other six having a head set in gold; the which head hath now one stone.

"Item, a cope of white cloth of gold of bawdkin, having in the orphrey images and tabernacles, and in the morse T. and S. of gold, covered with pearl.

"Item, another cope of cloth of gold, having in the orphrey little images, birds and roses set with pearls, and in the morse the salutation of our Lady.

"Item, six copes of red velvet of one suit, broidered with angels, having this scripture, Da gloriam Deo, with orphreys of needlework; of the which, four have four evangelists in the morses, and the fifth a lamb in the morse;.... and the sixth having a white rose and an image in the morse.

"Item, one other cope of red velvet, set with stars of gold and silver, with precious orphreys, containing the holy Lamb, with two angels bearing the head of St. John the Baptist, having in the morse the arms of Mr. John Ruding, archdeacon of Lincoln, this scripture, All may God amend."

country; forgetting that the ideas, models, nay the identical work they were criticising, might possibly have been the production of their forefathers. There certainly has not been much demand in this country during the last two centuries for works of this description. Had it not been for the delight that Queen Charlotte, and the princesses her daughters, took in the cultivation of decorative needlework, the art itself might perhaps have been forgotten; and to the present Royal Family it is still much indebted, both for encouragement and liberal support. But, should the wise and able deem its revival in our churches an appropriate means of adornment, and again extend a fostering hand, they will find that the power both of design and execution, has lain dormant for a time only, and that the "English Needlework" of the nineteenth century can claim the same admiration, both at home and abroad, as did the "Anglicum opus" of the middle ages.

In the ancient churches, between the pillars which supported the ciborium, or canopy above the altar, were hung veils, or curtains, denominated *tetravela*. These at times served to cover or conceal the whole altar, and were often made the vehicles of the most elaborate and delicate embroidery. Anastasius, as will be seen from the quotations already made from his writings, makes frequent allusions to this kind of ornament. Hangings or

veils were also used in other parts of the church, more particularly to divide the chancel from the nave, whence probably originated the rood-screen of the middle ages.[q]

Tapestry and embroidered work were also used as coverings for some of the walls of the church, particularly those of the chancel. In the "Ecclesiologist" will be found numerous notices respecting this mode of decoration. These hangings were frequently of very costly materials, and, like the fresco paintings of the same period, were employed as a means of relieving the plainness of the bare plaistered walls, for which purpose, in some instances, they appear to have been better adapted. The Bayeux tapestry,[r] the most ancient

[q] Bingham (Origines Ecclesiasticæ) says, "they often speak of the use of veils or hangings in this place, to cover the prospect of the altar. Athanasius calls them βῆλα τῆς ἐκκλησίας, 'the hangings of the church.' For, speaking of the fury of the Arians, and their ravaging a church, in the time of Constantius, he says, "they took the bishop's throne, and the seats of the presbyters, and the table which was of wood, and the veils of the church, and whatever else they could, and carried them out and burned them." In Synesius, they are called καταπέτασμα μυστικὸν, 'the mystical veils'; and in Chrysostom and Evagrius, ἀμφίθυρα, from their opening in the middle, as 'folding doors.' These were sometimes richly adorned with gold; as that which (Evagrius says) Chosroes gave to the church of Antioch. The use of them was, partly, to hide the prospect of this part of the church from the catechumens and unbelievers; and, partly, to cover the sacrifice of the eucharist in the time of consecration; as we learn from these words of Chrysostom: "When the sacrifice is brought forth; when Christ, the Lamb of God, is offered; when you hear this signal given, 'let us all join in common prayer;' when you see the veils withdrawn, then think you see heaven opened, and the angels descending from above." There were also several other veils, to note this by the way, in other parts of the church; for Paulinus speaks often of veils before the doors of the church."

[r] It is unnecessary to revive the discussion as to the precise date at which the Bayeux tapestry was wrought. Whether it be the work of Matilda wife

piece of needlework now in existence, was originally suspended, on festival days, against the wall of the cathedral whence it takes its name.

Hangings of this kind were also frequently presented to adorn the walls of those chapels, where altars dedicated to particular saints had been erected. Thus, among the gifts made by Witlaf, king of Mercia, to the abbey of Croyland, in the year eight hundred and thirty-three, was, as Ingulphus[r] informs us, a golden veil embroidered with the Fall of Troy, to be suspended against the walls on his anniversary[s]; and, we are told that in the tenth century

of William the Conqueror, or of the Empress Matilda, daughter of Henry I, is not material to our purpose, although we are inclined to assign it to the former. "If the Bayeux tapestry," says Mr. Amyot, "be not history of the first class, it is perhaps, something better. It exhibits genuine traits, elsewhere sought in vain, of the costume and manners of that age which of all others, if we except the period of the Reformation, ought to be most interesting to us; that age which gave us a new race of monarchs, bringing with them new landholders, new laws, and almost a new language. As in the magic pages of Froissart, we here behold our ancestors of each race in most of the occupations of life—in courts and camps—in pastime and in battle—at feasts, and on the bed of sickness. These are characteristics which of themselves would call forth a lively interest; but their value is greatly enhanced by their connection with one of the most important events in history, the main subject of the whole design." Mr. Corney mentions, that this tapestry was worked under the superintendence of the monks of the abbey of Bayeux. "If it had not been devised within the precincts of a church," he says, "it could not have escaped female influence, it could not have contained such indications of celibated superintendence. It is not without its domestic and festive scenes; and comprises, exclusive of the borders, about five hundred and thirty figures, but in this number there are only three females."

In an inventory of the goods appertaining to the see of Bayeux, in 1476, this "immortal worsted work," as it has been termed, is thus described: "Une tente très longue, et étroite de telle à broderie des ymages, et escripteaulx faisans representations du conquest d'Angleterre, laquelle est tendue environ la nef de l'Eglise le jour, et par les octaves des reliques."—Vide Hand Book of Needlework, p. 10, 3rd. edit.

[r] Ingulphus, p. 487, edit. 1596.

[s] Witlaf also gave his coronation robe "ad capam inde sive casulam faci-

Edelfreda, widow of Brithned duke of Northumberland, presented to the church of Ely a veil, on which she had depicted with her needle the deeds of her deceased lord.[t]

At the present day, the covering, or carpet for the

endam." In the subsequent century, Egelric, the second of his name, an abbot of Croyland, also presented to the monastery numerous vestments, viz:—To every altar in the church he gave two chasubles, one for Sundays, and another richer: to the choir twenty-four copes, six white, six red, six green, and six black: two large foot-cloths, woven with lions, to be laid before the high altar on great festivals; and two shorter, ornamented with flowers, for the festivals of the apostles. He also gave many hangings for the walls before the altars of saints on festivals, most of them of silk interwoven, or embroidered with gold birds, and some plain.—Vide Dugdale's Monasticon, vol. ii. p. 95.

[t] Durandus, who lived in the thirteenth century, (a period, however, when Christian architecture had not attained its full glory), in the first book of his Rationale Divinorum Officiorum, devotes several pages to the figurative meaning of the veils and curtains appertaining to churches; and although in this place it is unnecessary to follow him, or to enter deeply into the symbolism of this ornament, yet the following extract, to those unacquainted with his writings, may not be devoid of interest. He says—

"On festivals curtains are hung up in churches, for the sake of the ornament they give; and that by visible, we may be led to invisible, beauty. These curtains are sometimes tinctured with various hues, as is said before: so that by the diversity of the colours themselves we may be taught that man, who is the Temple of God, should be ordained by the variety and diversity of virtues. A white curtain signifieth pureness of living; a red, charity; a green, contemplation; a black, mortification of the flesh; a livid-coloured, tribulation. Besides this, over white curtains are sometimes suspended hangings of various colours, to signify that our hearts ought to be purged from vices; and that in them should be the curtains of virtues, and the hangings of good works.....In some churches, the altar at Easter-tide is decked with precious hangings, and veils of three colours are placed over it; red, pale, and black, which denote three seasons. When the first lesson and its response are finished, the black veil is removed; which signifieth the time before the law. When the second lesson and its response are finished, the pale veil is removed; which signifieth the time of the law. The third being finished, the red is removed, which setteth forth the time of grace; that is, that by the passion of Christ an entrance is administered unto us, to the Holy of Holies, and to eternal glory."

To the ecclesiologist the Rationale of Durandus is peculiarly valuable, and without some acquaintance with the subjects upon which it treats, his studies can be but imperfectly pursued. We shall, hereafter, when speaking of symbols and emblems have occasion again to refer to it.

altar, together with its cushions, the chairs, where sedilia are not provided, the pede cloth and foot-stools, the cushions and hangings of the pulpit, and faldstool, are all parts of the furniture of our churches that may be appropriately adorned with needlework; and, provided the style of ornament adopted for this purpose be in keeping with the character of the building, and the sanctity of the place, they may, without inconsistency, take a prominent share among other internal decorations. Of late years, many ladies have endeavoured, with great painstaking, to revive a taste for this mediæval art, by the cultivation of which they can themselves directly contribute towards the beautifying of holy places, and thus usefully employ a portion of their leisure hours. It is, however, much to be regretted that in many instances more consideration and study, as well as more able assistance in directing the execution of their good works, have been wanting; had such not been the case, some of those enormities which have been committed in this way, and the ridicule that has consequently been visited both on the works and their authors, might have been avoided.[u]

[u] The Reverend Mr. Paget, in his popular tale of St. Antholin's, alludes to the mistaken zeal of some persons in this respect, where he speaks of the squire's lady having put the pulpit and altar into the family livery; to wit, green and yellow. He further adds in a note, "that he quotes a *fact;* and, were he so disposed, he could bring forward a still more melancholy instance of irreverence, committed in a similar manner." We ourselves could also attest to two instances of a like nature.

Needlework for ecclesiastical purposes may be separated into two kinds;—the one (when in harmony with the surrounding objects) forming the most suitable mode of decorating some parts of the interior of the sacred edifice, as the altar, the floor of the chancel within the cancelli, the walls of the chancel, the pulpit, and the like;—the other being employed as adding richness and splendour to the vestments of the clergy. But it is of the former only, that we, as members of the Anglican Church, shall have to speak practically; for although in the canons the use of copes is still enjoined, the which, on some occasions, as at the coronations of our kings, are yet worn, nevertheless needlework, as an ornament on any part of the dress of the English clergy, has been discountenanced since the time of the Reformation.

Before entering further upon the subject of the present volume, we would be most distinctly understood as not intending to advocate any peculiar opinion as to the propriety, or otherwise, of adorning churches; but simply, and in all good faith, to offer, from some little experience on the subject, practical assistance to those who may wish to undertake such works for the decoration and honour of God's temples. Whether there should be various coverings for the altar, and of different colours, as symbolical of the several fasts and festivals, we leave to others more deeply versed in ecclesiology than ourselves to determine.

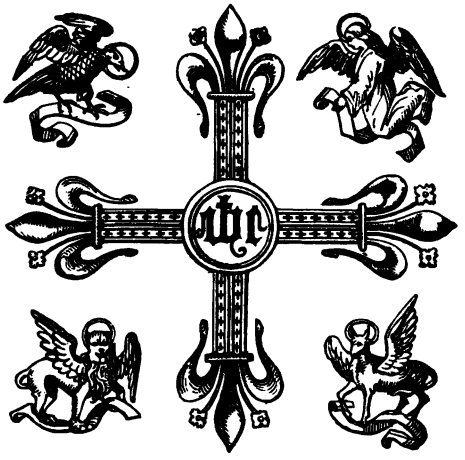
Our only endeavour will be, as far as lies in our power, humbly to aid those who, though practically inexperienced, are yet solicitous about these matters; and, as a branch of the fine arts, to view the subject as independently as is possible, consistently with the holy purposes to which it has reference.

CHAPTER III.

THE APPAREL OF THE ALTAR.

"——AS TOUCHING THOSE TWO SO CONTRARY WAIES OF PROVIDING IN MEANER OR IN COSTLIER SORT FOR THE HONOUR OF ALMIGHTY GOD, A MAN NEED NOT SAY THIS IS WORSE THAN THAT, THIS MORE ACCEPTABLE TO GOD, THAT LESSE, FOR WITH HIM THEY ARE IN THEIR SEASON BOTH ALLOWABLE, THE ONE, WHEN THE STATE OF THE CHURCH IS POORE, THE OTHER, WHEN GOD HATH INRICHED IT WITH PLENTY."

HOOKER.



Chapter the Third.

THE APPAREL OF THE ALTAR.

"But when an altar cloth or carpet is to be provided, then the commonest materials and commonest work are thought good enough. Better examples were set in former times: as here and there a tattered piece of Church embroidery still remain to tell us."—CAMBRIDGE CAMDEN SOCIETY.

AMONG the few articles of Church furniture that afford scope for the exercise of the needle, the carpet or covering for the altar naturally obtains the first attention. The prominent site the altar occupies within the sacred structure, independent of the holy purpose to which it is consecrated, renders it the primary object whereon such kind of decoration may with propriety be bestowed; the more so, as the canons of the Church particularly enjoin, that during the performance of divine service, the altar shall be covered with "a carpet of silk, or other decent stuff." And it seems scarcely necessary to observe, that the introduction of any inappropriate

ornament on its apparel, would be immediately and justly censured.[w]

The first Christian altars were of wood, as being more portable, having frequently to be removed from place to place, during the persecutions of the primitive Church;[x] afterwards, and until the end of the fifth century, they appear to have been made indifferently of wood, stone, and metal.[y] Since the com-

[w] CANON LXXXII.—"Whereas we have no doubt but that in all churches within the realm of England convenient and decent tables are provided and placed for the celebration of the holy Communion, we appoint, that the same tables shall from time to time be kept and repaired in sufficient and seemly manner, and covered, in time of Divine Service, with a carpet of silk or other decent stuff, thought meet by the ordinary of the place, if any question be made of it, and with a fair linen cloth at the time of the ministration, as becometh the table, and so stand, saving when the holy communion is to be administered: at which time the same shall be placed is so good sort within the church or chancel, as thereby the minister may be more conveniently heard of the communicants in his prayer and ministration, and the communicants more conveniently, and in more number, may communicate with said minister; and that the ten commandments be set up on the east end of every church and chapel, where the people may best see and read the same, and other chosen sentences written on the walls of the said churches and chapels, in places convenient; and likewise that a convenient seat may be made for the minister to read service in. All these to be done at the charge of the parish."

[x] "If any be desirous to know the matter and form of the ancient altars or tables, St. Austin will inform him that they were of wood in his time, in the African churches; for, speaking of an outrage committed by the Donatists against a Catholic bishop, whilst he stood ministering at the altar, he says, "they beat him cruelly with clubs, and such like weapons, and at last with broken pieces of the timber of the altar.. ...Athanasius has likewise occasion to tell us their communion tables were of wood; in a parallel story upon the Arians, who, in one of their mad humours, as he complains, went into a church, and took the throne and seats of the presbyters, and the table which was of wood, and the veils, and whatever combustible matter they could find, and carried them out and burned them. So that there is no question to be made but that about this time the altars were only tables of wood in Africa and Egypt, as these testimonies plainly infer."—Vide Bingham's Origines Ecclesiasticæ, vol. ii. p. 438.

[y] Pope Sylvester (about the year 315) is said to have decreed that stone altars should be everywhere brought into use, yet he suffered the old one

mencement of the sixth century, however, the use of stone altars universally obtained, as by a decree of the Epauniensian council, in the year five hundred and seventeen, no bishop was allowed to consecrate an altar, with the holy chrism, unless it were of stone;[z] and no priest was allowed to celebrate, without, at least, a portable altar stone; but these latter were confined to journeys, and cases of great necessity, and were never permitted to replace or supersede the altars of stone which were required by the Church to be erected in every permanent religious edifice.[a] The most ancient stone altars were supported by pillars, being open underneath. Sometimes on a single

of wood to remain in the Lateran church, as a memorial of ancient use.—Vide Archæologia, vol. xi. p. 359.

The emperor Constantine made seven altars of silver in the church called after his name, and that of St. John Lateran, which weighed 260lbs. Sixtus III also gave to the church of St. Mary Major, an altar of silver, weighing 300lbs. At the present day, the high altar in the cathedral at Ratisbon, is of solid silver.

[z] "Altaria nisi lapidea chrismatis unctione non sacrentur."—Vide Concilium Epaonense, c. xxvi., in Conciliorum tom. x. p. 645, edit. Paris, 1664.—For an account of the ancient form of consecrating churches and altars, see Dugdale's Antiquities of Warwickshire, p. 491.

[a] "It is generally thought by Hospinian and other learned men, that they (stone altars) began to come in from the time of Constantine, together with the stateliness and magnificence of churches. The Pontifical speaks of silver altars dedicated by Constantine; and Gerson and others, alleged by Hospinian, make Pope Sylvester, who lived in the time of Constantine, to be the author of a decree, that all altars should be of stone; but these authorities are of no weight, and the stories contradict one another. What is certain in the case is this, that about the time of Gregory Nyssen, altars, in some places, began to be of stone; for he, in his Discourse of Baptism, speaks of a stone altar. "This altar," says he, "whereat we stand, is by nature only common stone, nothing different from other stones, whereof our walls are made, and our pavements adorned: but, after it is consecrated and dedicated to the service of God, it becomes an holy table, an immaculate altar, which may not be promiscuously touched by all, but only by the priests in time of divine service "—Vide Bingham's Origines Ecclesiasticæ, vol. ii. p. 439.

pillar only, as in the subterranean chapels[b] of Santa Cecilia at Rome, and other places ; and were always detached from the walls of the building. At first there was but one altar[c] in each church, but the number soon increased, insomuch that according to Gregory the Great, who lived in the sixth century, there were sometimes twelve or thirteen in the same building. In later ages of the Church, the altars were not unfrequently solid masses of masonry; these, in many instances, were richly sculptured and emblazoned, and ornamented with panels and tracery, the symbols of the Passion being generally introduced. All ancient altars of stone were marked with five crosses, in allusion to the five wounds of our Saviour.

Stone altars, at the time of the Reformation, were,

[b] The first places of meeting and worship of Christians were catacombs,—these were their abodes, their churches, and their burial places; the tombs of the earlier saints and martyrs that died, or were deposited in these excavations, were the altars on which the survivors partook of the consecrated bread and wine,—emblems of the body and blood of our Saviour. By degrees, therefore, as the remains of saints and martyrs came to be considered as gifted with a peculiar sanctity, the custom prevailed of building churches over their tombs; and gradually, if a church were wanted in a place not thus sanctified, these relics were transferred thither from some spot where no sacred edifice had been erected, till at length it became the rule never to consecrate an altar ere the remains of some saint had been placed within its bosom, or under its base. Immediately over the tomb of the saint was placed the altar, always single in the primitive churches, and still remaining so not only in those of the Greek, but in the Latin rite of Ambrosius, which thus from its greater altitude became from the nave a more central and conspicuous object. The altar of the first churches, therefore, combined with the character of the tomb that of the table, and received a form analogous to both.—Vide Hope's Essay on Architecture.

[c] "One bishop, and one altar in a church," is the known aphorism of Ignatius.

for the most part, removed from our churches ;[d] those that were allowed to remain were afterwards destroyed by the Puritans;[e] and, with the exception of here and there one, their place has been supplied by tables of wood;[f] but, to quote the words of the Cambridge Camden Society—"it is a sin and a shame to see in many parish churches a shabby table used for this purpose, only because it is good for nothing else."[g]

[d] "The substitution of a table, in place of an altar, is ascribed to Hooper's influence. As a reason for consenting to it in his diocese, Ridley stated, that as one form was used in some churches, and the other in others, dissensions were thus occasioned among the unlearned; and, therefore, wishing a godly unity to be observed, and because the form of a table might move the simple from the old superstitious opinions of the Popish mass, he directed that the Lord's board should be set up in that form, decently covered, in such place of the quire, or chancel, as the curates, churchwardens, and questioners might think best; and all other side-altars, or tables, to be removed."—Vide Southey's Book of the Church.

[e] "The various injunctions issued in the latter part of the sixteenth century, for the removal of the ancient stone altars out of our churches, were but partially carried into operation; and in the year 1643, such altars and tables of stone as had been suffered to remain, were, by an ordinance of the House of Commons, ordered to be demolished; and so effectually was this command obeyed, that ancient stone altars are now of very rare occurrence in the English churches."—Transactions of the Cambridge Camden Society. part 1.

[f] It would be irrelevant to our purpose, and indeed beyond our province, were we to enter upon the question as to whether wood or stone were the most proper material to be employed in the erection of altars; besides, being a subject on which it is difficult to speak, from the vehement objections made by many persons to the use of anything beyond a table; not to mention the opposition to the very name of altar, from the connection in the minds of the uneducated between the word altar and the Popish doctrine of transubstantiation. The Reformers substituted the wooden for the stone altar; and, although the ecclesiastical laws do not absolutely require that they should be constructed of the former material, nevertheless there are such excellent reasons for the continuance of the same, besides the authority of primitive custom, that there appears scarcely a sufficient warrant for our returning to the altar of stone.

[g] "Great dispute has been raised in the last age about the name of the communion table, whether it was to be called the 'holy table,' or an 'altar.' And,

In former times, when the altars themselves were richly carved and sculptured, the covering did not extend entirely over them, but antependia, or frontals (frontlets as they are sometimes called), were used; these were richly worked and embroidered, and not unfrequently set with precious stones. Sometimes the carpet entirely covered the altar, as is generally the case at the present day, when greater scope was allowed for the display of those decorations of the needle, in which the women of the middle ages so peculiarly excelled. In those times also, the altar had its coverings of various colours and devices, each colour and device being symbolical of the fast or festival on which it was directed to be used. Those for ordinary Sundays were green; those for the great feasts, such as Easter and Pentecost, richly wrought with gold; those on the festival of any martyr, scarlet; those used on the Purification and Annunciation, white; during Lent, purple, and sometimes black,

indeed, anything will afford matter of controversy to men in a disputing age; but we never read of any such dispute in the Primitive Church. For the ancient writers used both names indifferently; some calling it 'altar;' others 'the Lord's table,' 'the holy table,' 'the mystical table,' 'the tremendous table,' &c.; and sometimes both 'table' and 'altar' in the same sentence together. Mr. Mede thinks it was usually called 'altar' for the first two ages; and that the name 'table' is not to be found in any author of those ages now remaining. Ignatius uses only the name θυσιαστήριον, 'altar' in his genuine epistles; three of which are alleged by Mr. Mede, to which the reader may add another testimony out of his Epistle to the Magnesians, where he uses both the name temple and altar. Irenæus and Origen use the same name when they speak of the communion table. Tertullian frequently applies to it the name of *ara Dei et altare*."—Vide Bingham's Origines Ecclesiasticæ. vol. ii, p. 454.

altar cloths were employed, excepting only on Easter Eve, when the altar was entirely bared.

Few specimens of the Altar cloths of the middle ages now remain.[h] Where coverings of ancient needlework still exist, they appear, in most instances, to be the relics of copes or chasubles converted into altar carpets, a practice not unusual at the period of the Restoration, when the parish churches were ordered to be put into a decent state of repair.[i] In furnishing appropriate designs for the apparel of the altar, we are therefore compelled either to depend upon our own invention, or to resort to other and contemporary arts, wherein a similar style of ornament has been used, or actual needlework represented, such as illuminated manuscripts, stained glass, monumental brasses, and the like; or to the beautiful forms that are found sculptured on the string courses and other parts of our cathedral churches. But we do not utterly despair, and,

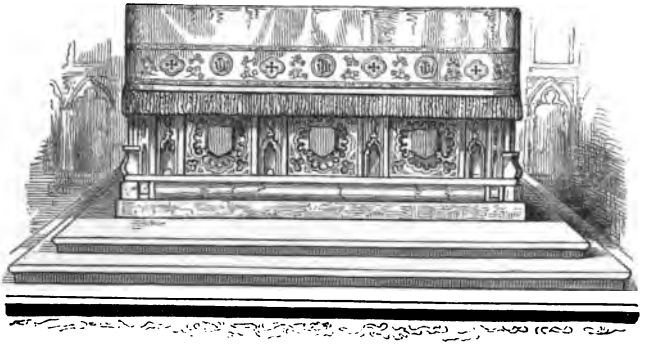
[h] In the twenty-third number of the Ecclesiologist, mention is made of an altar cloth of "ante-reformation date" still existing in the little village church of St. Stephen, Careby, Lincolnshire; and which is described as a very costly and interesting, as well as very perfect, specimen of ancient embroidery. The notice is from a correspondent, who says,—"A beautiful altar-cloth (whether the original antependium, or made of a cope, or chasuble, is not very clear), is here yet to be seen. It is made of crimson velvet, quaintly embroidered in silver thread, with a central figure of our Lady, with a kneeling angel on each side and at her feet; the whole group surrounded with rays, with other angels in a standing position, winged and clothed with feathers, and with eaglets, with two necks displayed, of heraldick form and device, all very excellently wrought. The fringe is modern. The length is 6ft. 10in. by 3ft. 4in. wide."

[i] "The conversion of copes into altar or pulpit cloths appears to have been not unusual. We read of such having taken place, *e.g.* at All Saints,' Kettleston, Norfolk; Holy Rood, Wool, Dorset; S. Augustine's, East Langdon, Kent; and Conway, Caernarvonshire."—Ecclesiologist, No. xxviii.

keeping in view the style of ancient ecclesiastical needlework, by the aid of the few examples that have survived the lapse of years, (in as far as may be consistent with the recent improvements in the art); and, while holding in due esteem the superior claims of the mediæval over the productions of modern times, in this branch of needlework, whether for taste, design, or execution,—admiring nothing merely for antiquity's sake,—we shall now endeavour to point out the kind of patterns and materials best suited for works of this description; and which it will be expedient for ladies having such in contemplation, to adopt, as befitting the style of building they desire to adorn.

The different designs given in this volume, and proposed for imitation, have been selected from undoubted authorities, and their fitness as patterns for needlework, has been tested by the success with which they have been executed.[k] Other colours than crimson, blue, green, white, black, bright and dead gold colour, are seldom required; no greater degree of shading being advisable than is necessary for the proper expression of the object it is proposed to depict. The aim of the needlewoman in this department of the art, is not to imitate either painting,

[k] It is very easy for any person, with a competent knowledge of drawing, to copy or invent patterns; but it requires a thorough knowledge of the art of needlework to design such as will prove effective when worked. This remark is made, as artists, unacquainted with the assistance required by the needlewoman, frequently fail in this respect; their drawings, however beautiful, not being suitable for needlework.



IHS

sculpture, carving, or goldsmith's work; but to produce an effective piece of *needlework*, that shall be strictly in accordance with the laws of good taste, and the harmony of colours.

No rule appears to exist either for or against the use of their proper colours, in the representation of natural objects; and, as in most instances, the introduction of these objects is symbolical, provided their forms are properly expressed, an uniformity of colouring may be adopted, and, indeed, is sometimes to be preferred. For instance, the grape vine and wheat-ear might be entirely executed in shades of gold colour, and the flowers of the lily and its leaf in white; when their natural tints might not be in harmony with other parts of the work. But the use of bright colours in the needlework of the Church, if in keeping with other ornaments, is by no means unauthorized. In those religious edifices, where the walls are adorned with scriptural sentences in illuminated letters, the roof richly decorated with gold and colour, the windows filled with stained glass, diffusing soft and mellowed tints throughout the interior of the building, the repetition of bright colours, whether on the carpet of the altar, the pede cloth, or in any part where needlework is employed, greatly contributes towards a general and harmonious effect. But, on the other hand, in those buildings where the full light of the sun, unsubdued and uncontrolled, is poured through

large panes of white glass, reflected by bare walls,—this glare of light not even relieved by any dark oak in the pews,—any approach at bright colouring would appear both tawdry and ridiculous. In an edifice of the latter description, nothing can be more appropriate than an altar carpet of cloth or velvet, plainly embroidered with a cross, or the monogram of the holy name, in gold or silk; with a pede cloth of dark and sombre colours.[1]

In needlework on canvas for altar cloths, when symbols, monograms, or emblematical borders are to be executed, tapestry or Gobelin stitch is decidedly preferable; it enables the worker, with greater facility, to produce distinct forms, besides possessing the advantage of not rendering the work, when completed, of so stiff and firm a texture as cross or tent stitch, an object of no little importance where the graceful folds of the drapery itself may, in many instances, add greatly to the richness of its appear-

[1] Since writing the above, we have met with the following analogous passage, in Mr. Pugin's work on Church Architecture (p. 26).

"It is not unusual for modern artists to decry the ancient system of decorating churches with much painting; but those who raise these objections seem to forget, that what is technically termed keeping, is quite as requisite *in a building* as *in a picture*. The moment colour is introduced in the windows, the rest of the ornaments must correspond,—the ceiling, the floor, all must bear their part in the general effect. A stained window in a white church is a mere spot, which, by its richness, serves only to exhibit in a more striking manner the poverty of the rest of the building.

"In the old churches, the azure and gilt ceiling, the encrusted tiles of various colours, the frescoes on the walls, the heraldic charges, the costly hangings of the altars, the variegated glass, all harmonized together, and formed a splendid whole, which can only be produced by the combined effect of all these details:—omit any of them, and the unity of the design is destroyed."

ance. Tapestry stitch is obviously not so strong as cross stitch, but sufficiently so for these purposes. Needlework intended to be executed in this stitch, should be carefully fixed in a frame; the canvas should not be very coarse, as it is not advisable in working to use more than one, or at the most, two plies of wool. Circles and other rounded figures, at all times difficult to define with exactitude in canvas-work, are also more readily expressed by this stitch.

Damask or diapered grounds are greatly to be preferred: the patterns of these may be stellated, striped, or checked, of running foliage, or emblematical design; but there should never be a strong difference between the two shades of colour employed, otherwise a harsh effect will be produced, and the ground itself, instead of being quite subordinate, will interfere with the principal design; for although two shades of colour are used, it must always be borne in mind that they only form the ground-work. Diapered grounds should never be attempted where there is not sufficient space clearly to define their pattern, otherwise they spoil, rather than add to, the general effect. Independently of the greater degree of richness produced by the introduction of well-selected damask grounds, a preference must always be given them, from their being much easier and less tedious to work than a plain ground; nor are they so liable to show any blemish that may

afterwards proceed from dust, or the fading of the colour.

Another description of needlework, that of canvas work, over velvet or cloth, (the threads of the canvas being afterwards withdrawn), as a covering for the altar, and other articles of church furniture, possesses some advantages that should not be overlooked. By its adoption, the tedious operation of grounding, so objectionable to many persons, is avoided, and great beauty of work is attainable with a facility of execution that renders it accomplishable by all who are accustomed to the use of the needle. When fine canvas is employed for this purpose, the work, if properly executed, nearly equals embroidery; the which, without great natural taste and experience, is a difficult art to attain, as here the needle is required to produce the same effect as does the painter's pencil. In this kind of work, the monogram of the holy name may be wrought with very good effect.

As "The Hand Book of Needlework" contains so much that practically applies to every description of Decorative Needlework—such as choosing materials, framing work, various stitches, and the like—the repetition of the same instructions in this place, has been considered unnecessary; but a few words with regard to those materials which more particularly pertain to the present branch of the art, may not be deemed amiss.

The make of canvas varies so greatly, that it is impossible to give any standard rule for the sizes best to be employed; so much must depend on the style of pattern to be worked, the time bestowed upon it, and the kind of wool to be used; but for all designs figured in this book, a canvas should be selected that will work evenly and closely with two plies of what is usually termed German wool. For working borders, it is recommended, in most instances, that the canvas should be cut from pieces of a greater breadth; border canvas being rarely woven as square and even as that of a wider kind; the selvedges, more especially, being very defective.

Although other materials have been employed occasionally in working altar cloths, yet none appear better adapted or more durable than cloth or velvet, should the covering not be composed entirely of needlework. In the more ancient churches, as also in those of the middle ages, cloth of tissue was frequently used; but it might be doubted whether its revival for this purpose would be in accordance either with the taste or feelings of the present day. In the selection either of cloth or velvet great caution is required. If the preference be given to cloth, it should be of that description denominated broad cloth, of the finest quality, and of a firm and close texture; not so thick as to render working upon it difficult and laborious, yet sufficiently so that its weight may cause it to hang in graceful folds when used

as drapery. It should not have much of what is technically termed dress. When velvets are selected, those known in commerce as English-made Genoa velvets are to be preferred; these may be procured either of twenty-two or twenty-seven inches, or, if desired, of one yard, in width; the pile should be short and close. With either of these fabrics colour is most important; whether crimson, blue, or purple (the colours generally employed), be chosen. Red crimson should be always selected; crimson having a bluish tinge is at all times to be avoided; it is heavy in appearance, and generally fades sooner than red crimson. Blue should be of that tint commonly called royal blue; and purple, that known by the name of "bishop's purple."

Utrecht velvet is sometimes employed, but when so, it should be of foreign manufacture; that made in England is generally woven with cotton in the back, hence it is inferior both in quality and durability. Being at all times a most difficult material to work upon, owing to the length and looseness of its pile, it is more commonly used as a substitute for silk velvet, where the altar cloth has merely an ornamental border of needlework; it has never, however, so rich an appearance, nor are the colours so good as can be procured either in cloth or silk velvet; but, when economy is studied, it is not to be overlooked. Plain Utrecht velvets, not those figured by stamping, should be selected.

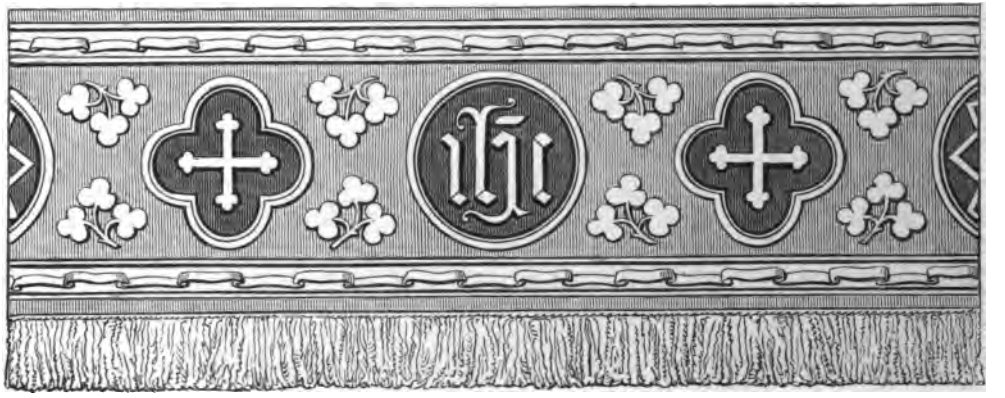
Gold-coloured twisted silk, when of a proper hue, worked in tapestry stitch on canvas, produces an effect nearly equal to gold; insomuch that it would be impossible to detect the difference at a short distance, and this at one-fourth part of the expense of gold, and of ten-fold durability. A round thread should always be placed beneath the work to raise the stitch, and the effect may be considerably heightened by the addition of a narrow edge of white in those parts where the light would naturally fall the strongest; and also by a dark line, the colour of the ground, judiciously placed in the opposite direction. In every case where great brilliancy of colour is required, twisted silk introduced with the wool greatly heightens the effect; but the use of floss or Dacca silk should never be resorted to for this purpose.

And now with respect to borders for the altar cloth. The directions for the working of one will afford hints serviceable in all cases; as any of the designs given in the engravings may be either embroidered, or worked on canvas in tapestry stitch. Many of them,—although not an impossible task—are of too elaborate a kind to work in gold; therefore silk and wool, or each separately, are proposed as the most suitable materials.

As an assistance to the needlewoman, it would be better, in almost every instance, to work the border separate, and afterwards attach it to the velvet or

cloth. This, however, is not proposed as an invariable rule; nor, indeed, as rendering the altar-cloth really as valuable as when worked on the edge of the material; but the inconvenience of having so large a piece of work in the frame, and the still greater difficulty of preserving the material itself from being creased and soiled in the process of working, induce the recommendation of this plan; although forethought as to the manner and arrangement of the joining, is of course necessary before the work is commenced. Rules for that which varies in the hands of almost every person, it would be impossible to give; we profess only to assist and advise, and disclaim the intention, even were it practicable, of hoping to perfect any one, by an hour's reading, in that which requires years to learn. In joining, the velvet or cloth should be simply sewn to the work; if the seam be opened at the back, and carefully pressed with a roller, it will be scarcely visible. The use of little gimps, or other extraneous materials, by way of hiding any joins, should be carefully avoided, as they spoil the set of the border, and point out what they are intended to conceal.

The border No. 1, as represented on the opposite page, might be worked according to the two following methods: — first, taking crimson velvet as the material for the ground, the circles and quatrefoil on which the sacred monogram and cross are placed, may be slightly raised with purple



NO. I.—PART OF THE BORDER OF A FRONTAL OR ANTEPENDIUM.

velvet, the cross and letters thereon, as also the figure which encloses them, being in gold, and raised; the trefoil ornaments, emblematical of the Trinity, are intended to be executed in flat embroidery, with gold. The small borders, at the upper and lower edges of the principal border, may be formed either of rich gold lace of appropriate design, or of needlework in gold and blue silk. The above arrangement would make a splendid border for a frontal or antependium, yet withal simple, and such as might easily be accomplished. The design might be varied in parts, by substituting the double triangle, on some of the medallions, in lieu of the cross. It is almost needless to add that the gold employed should be of the very finest kind.

As a second mode of working the same design, the following plan might be adopted; the result of which, though not so costly in appearance, would be equally beautiful in its way, as the labour bestowed upon it, would, in its richness, fully compensate for any want of splendour in the materials. With a canvas suitable for working with two threads of wool, the trefoil might be worked in gold colours, on a crimson ground; the monogram and cross, in white, or gold-coloured silk, on a blue ground; the circle and quatre-foil figure, in gold colour and claret silk; the narrow border at top and bottom in gold colours on a blue ground; all in tapestry stitch. The same design, if pre-

ferred, might even be executed in cross stitch, the medallions and their ornaments alone being in tapestry stitch.

The border No. 2, is intended for canvas work. The design being drawn on the material, may be worked as follows:—The flowers of the lily and its leaves, in shades of white, on a crimson ground; the vine leaf in gold colours, on a blue ground; the Gothic border in gold colours, on a crimson ground, having the parts inclosed by the tracery filled in with blue; the labels in shades of white, the letters being blue and gold colour; the wheat ears in gold colour, on a blue ground, corresponding with the vine leaf. In this, as in all other instances where pure white is introduced, silk, provided it be of a proper hue, may always be added. And here as elsewhere, deep blue and dead gold colours are intended to be used.

Ecclesiastical designs intended to be worked on the canvas, should be drawn on that material. None of the coloured-paper patterns made in Germany, are suitable for Church Needlework:—a flower or scroll may occasionally be found, which, with skilful arrangement, might perhaps be introduced, but patterns of this description should never be wholly copied;—they are intended—in this country at least—for domestic decorations, not for the Church.[m]

[m] The most beautifully executed drawings of this kind, however, are subjects from sacred history. Some of these are copied from the finest paintings of the old masters, as Raffaelle and Leonardo da Vinci: others from the pro-

NO. II.—PART OF THE BORDER OF A FRONTAL OR ANTEPENDIUM.

When any difficulty is experienced in working designs drawn on the canvas, it may, in most instances, be overcome by having a coloured drawing made on checked paper; this plan, however, when very large drawings are required to be made (as, for instance, for an altar cloth where no portion of the pattern is repeated), considerably adds to the expense; but for borders containing a repetition of the same design, this objection does not exist, and resort may be had to this method, or to having a portion of the design worked as a model.[a]

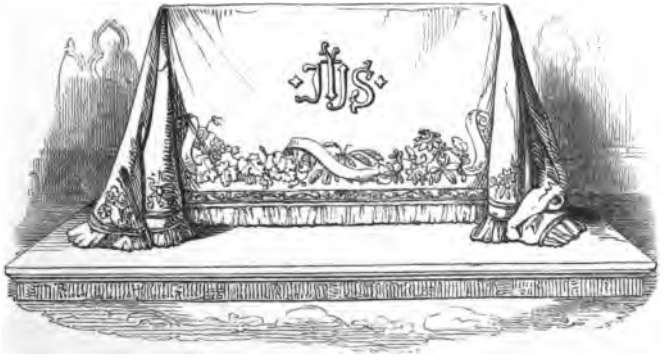
The border No. 3 may be wrought with beautiful effect on canvas as follows:—The stem, with the upper or light part of the leaf, entirely in silk, adding a line of white, with the same material, at the outer edge, to impart additional effect, and give an appearance of relief. The lower half of the leaf should be in wool of the same hue as the silk, but of a darker tint, relieved in like manner, by a narrow line of a darker shade, of the colour of the ground beneath. Two different coloured grounds may be employed; that above the leaf—crimson, that below it—blue; the veins of the leaves would be best described with the reverse colour of the ground on which each half rests.

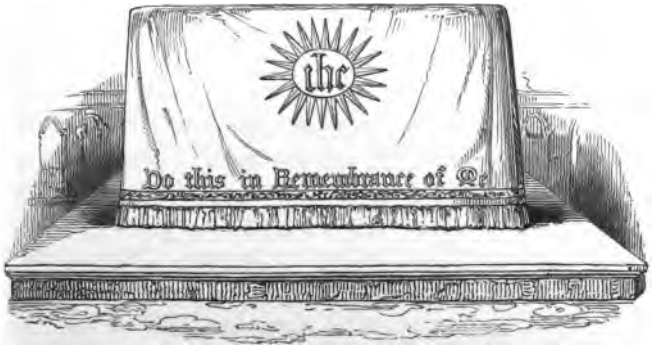
ductions of modern German artists, as Overbeck, Bendeman, Steinle, and Begas. The *Last Supper* by Leonardo da Vinci, the *Madonna di San Sisto* and *Lo Spasimo di Sicilia*, by Raffaelle, are well worthy of mention, and, when worked by a competent hand, equal any of the productions of the Gobelins.

[a] In the chapter on Canvas Work, in the Hand Book of Needlework, will be found ample instructions on this head.

The engravings represent four altars, covered with their ornamental carpets; how much more richly or elaborately they ought to be worked is left to the judgment of others to decide. These sketches, however, have not been inserted with any idea of showing what might be considered the most appropriate method of decorating the apparel of the altar; for on this head much difference of opinion exists even among the clergy themselves; but merely to exhibit at one view the different forms of the altar cloth. Accordingly, we find them fashioned in four distinct ways. The first engraving represents an antependium, only partially covering the front of the altar; the altar itself, from its rich paneling, being a sufficient ornament, and requiring no concealment. Antependia of this kind are generally made without folds, and fitted to the shape of the altar; they may be composed entirely of needlework, or, of the usual materials, with a worked border, as shewn in the drawing.

The engraving on the lower part of the same page, is intended to show that description of carpet which entirely covers the altar; this also is shaped to the altar, but with the corners plaited in folds; a plan, which, while it permits some display of drapery, at the same time affords full scope for the decorations of the needle. It is also more commodious, as the folds, not hanging lower than the other part of the


IHS


ihc
Do this in Remembrance of Me

covering, do not fall upon the floor, as must necessarily be the case in a square cloth.

The third engraving represents a square cloth, the corners of which naturally fall in graceful and ample folds. The cross or monogram may be displayed with as good effect in this instance, as on any of the other descriptions of altar carpets ; but, by some persons, the greater size of the cloth itself, may be thought an obstacle to its being made entirely of needlework, or even to an ornamental border of that kind being added. The appearance, however, of such a covering when finished, would fully compensate for the labour bestowed.

The fourth drawing represents the altar cloth fitted to the table, entirely concealing it, and without any folds,—a form of covering well adapted for the display of texts of Scripture, which may either be inscribed on labels, appropriately introduced, entwined amongst emblematical flowers, or running over some Gothic design, as shown in the border facing page 66. Texts may also be embroidered, by way of border, on the lower part of the carpet, as in the engraving of which we are speaking. When sentences of Scripture are inserted as last mentioned, they should be worked on the cloth or velvet, either with gold or silk, in the same manner as will hereafter be described for the sacred monogram ; but as the working of such a sentence would not occupy any

great length of time, it is unnecessary to consider it as a border requiring to be worked separately.

As appropriate sentences to be embroidered on the altar cloth, the following texts of Scripture, among others, are those often selected:—

This do in remembrance of me.

LUKE xxii. 19.

Lord, evermore give us this bread.

JOHN vi. 34.

I am the bread of life.

JOHN vi. 35.

He that cometh to me shall never hunger.

JOHN vi. 35.

He that believeth on me shall never thirst.

JOHN vi. 35.

I am the living bread which came down from heaven.

JOHN vi. 51.

My flesh is meat indeed, and my blood is drink indeed.

JOHN vi. 55.

I am the resurrection, and the life.

JOHN xi. 25.

If ye love me, keep my commandments.

JOHN xiv. 15.

I am the true vine.

JOHN xv. 1.

I am the vine, ye are the branches.

JOHN xv. 5.

When pillows or cushions° are placed upon the altar, their coverings should be of the same material as the altar cloth; and, if decorated with tapestry work or embroidery, designs corresponding with those of the frontal should be chosen. The most appropriate ornament for these appendages, is the monogram of the holy name, or a cross at each corner. The use of needlework on the kneeling-stools will be spoken of in a subsequent chapter on the Pede Cloth.

Among the engravings of borders appended to this chapter, will be found one or two of modern design, which, perhaps, may be objected to by those who are exclusively devoted to Gothic art, and consider that no leaf or flower ought to enter into the composition of these patterns, but such as will be found sculptured on Gothic ornaments. No persons can be greater admirers of Gothic architecture than ourselves;—its characteristics are more kindred to the religious spirit of Christianity than those of the Grecian,—but be it remembered that in this kingdom numerous churches have been

° The use of cushions on the altar is by no means a modern innovation. In the Archæologia (vol. xxi. p. 276-7) will be found the following mention of them, in an inventory of effects formerly belonging to Sir John Fastolfe, a brave and successful commander in the French wars of Henry the Sixth. In the list of the vestments and furniture belonging to the chapel, is—

Item, j Auter Clothe, with a Frontell of white damaske, the Trynete in the myddys.

Item, iij Pyllowes stondyng on the autre, off rede felwet withe flowrys enbrawdered.

Item, ij Carpettis.—Item, iiij Cosschenys of grene worstede.

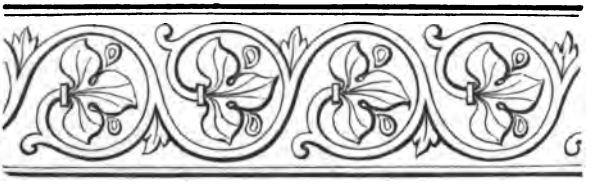
Item, j Cosschon of redde worsted.

erected in the latter style, and these also require their altar cloths and pulpit hangings. But to return to the Gothic: here it cannot be denied but that in some of its ornaments, nature has at times been closely followed, as for instance in the borders Nos. VIII. and VI. where the vine leaf and grape are represented in their real forms,[P]—the one from the church of St. Ouen, at Rouen, the other from Westminster Abbey. Again, those forms which are adapted for representation by the art of the sculptor and carver, are not equally so by that of the needlewoman, and, therefore, she is occasionally compelled in some measure to deviate from the conventional forms of the Gothic style, and adopt those which are consonant with the capabilities of her art. Still no rule is sought to be laid down, as much must depend upon the taste and feelings of those who undertake works of this description. Our object is not so much to say "this is more proper than that," as to point out how each is to be accomplished. Accordingly we have attempted to steer a middle course, and while we have endeavoured to follow the forms adopted in the middle ages, as more suitable for the class of buildings where tapestry work is generally considered requisite, we have at the same time selected those which are *capable* of being represented by *needlework*.

[P] Similar borders will also be found in The Glossary of Architecture, and Pugin's Gothic Architecture.

Borders.

NO. III.—FROM THE CHURCH AT CAUDEBEC, NORMANDY.



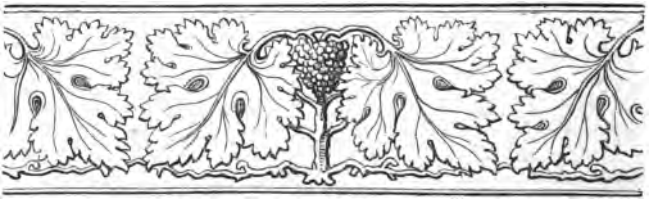
NO. IV.—FROM A PIX IN LIMOGE ENAMEL, OF THE TWELFTH CENTURY.

NO. V.—POMEGRANATE, FRUIT AND FLOWERS.

Borders.

NO. VI.—FROM A CORNICE, WESTMINSTER ABBEY.

NO. VII.—EMBLEMATICAL BORDER FOR A CORPORAL.



NO. VIII.—FROM THE CHURCH OF ST. OUEN, ROUEN, CIRCA 1340.

Decorative needlework, but of a totally different description to any of which we have hitherto spoken, is also employed on the cloths of white linen used at the administration of the Holy Eucharist. Many of the designs here given are appropriate for this purpose, but no other material than white cotton should be used for working them. These cloths are generally made of the finest damask linen. The pattern may be drawn upon them with indigo; the marks of which, when the work is completed, may easily be obliterated by washing. For the borders of these cloths the designs Nos. VI. and VII., as emblematical of the sacrament of the Holy Eucharist, might be copied; whilst for the centres of the same, nothing could be more appropriate than the sacred monogram, enclosed by a crown of thorns, or a floriated cross: the figure of a cross is also frequently worked at each corner.[q]

Gold lace and fringe, when used for the decoration of the altar, or for any other articles of Church furniture, should always be real:[r] this is of greater

[q] "*When all have communicated, the Minister is directed to return to the Lord's Table, and reverently place upon it what remaineth of the consecrated Elements, covering the same with a fair Linen Cloth;* which, by the ancient writers and the Scotch Liturgy (in which this rubric first appeared), is called the *Corporal*, from its being spread over the body, or consecrated Bread, and sometimes the *Pall*, I suppose for the same reason. The institution of it is ascribed to Eusebius, Bishop of Rome, who lived about the year 300; and that it was of common use in the church in the fifth century, is evident from the testimony of Isidore Peleusiota, who also observes that the design of using it was to represent the body of our Saviour being wrapped in fine linen by Joseph of Arimathea."—Wheatly on the Book of Common Prayer.

[r] All materials employed for the decoration of the church should be real;

importance than might at first be imagined. If silk, a rich twine—or, what is better, when the building is small, a knotted fringe—should be selected; both are appropriate, simple, and elegant. These apparently minor matters have been well considered, and mention is made of them, because the writer has frequently seen otherwise well appointed altar cloths spoiled by the trimmings and fringe. Surely it must be right to urge, that when the funds are limited, whatever expenditure is made in ornaments of this description, the whole should be devoted to one good article of adornment, rather than divided upon two of an inferior kind.[s]

Some of the engravings of borders appended to

and the remarks made by the author of "A Few Words to Church Builders," are equally applicable to our branch of the subject.—"The first great principle to be observed in church building is this: LET EVERY MATERIAL EMPLOYED BE REAL. If—and I say it with the strongest protest against their introduction—mean materials are employed, let them appear mean. Let deal be seen to be deal, not painted to resemble oak; brick to be brick, not plaistered to imitate stone: let there be no composition capitals, no stucco facings. If we are not ashamed to employ inferior materials, surely we need not be ashamed to confess that they are inferior. If we can offer such things to GOD, surely man may be allowed to know that we do so. By a contrary proceeding, we confess that we know what we ought to provide, and, at the same time, own that we have not piety or munificence or, it may be, ability to provide it. And to what end should we be guilty of the artifice? Man, to acquire whose praise it is used, is not deceived by it: HIM, to Whom the builders of a church ought to build, they surely cannot expect thus to please."

[s] A few words by way of caution against the selection of inferior articles, merely on account of a trifling difference in the first outlay, may not appear unconnected with the present branch of our subject. In all articles of commerce, at the present day, there is an overweening demand for cheapness, whereby a reaction (if we may be allowed the expression) takes place, and inferior wares obtain a price far above their actual value; a specious appearance that attracts the eye of the inexperienced being given to them, whilst the price of the genuine merchandise is but slightly in advance. That the best is always the cheapest, time and use will speedily prove: smallness of price alone, be it remembered, does not constitute cheapness.

the chapter on the pede cloth, will be found equally suitable for the altar carpet, if worked according to the directions given for the previous examples. The patterns of diaper or damask are also equally adapted for either purpose; as the size of the canvas, the materials, and the stitch in which they are executed, will, even more than the patterns themselves, determine their fitness.

It is now proposed to consider the different forms of the sacred monogram, and the cross, with the best methods of working them, as adornments for the altar cloth. These, however, from their greater importance, and the details it may be necessary to enter into with regard to the various styles, adopted at different periods, it will be necessary to examine in a separate chapter.

To quote the words of a learned divine[t] of the seventeenth century, "there is, indeed, an excess to be avoided in beautifying holy places: but this consists rather in the kind than the measure of ornament. There are a sort of light, meretricious decorations, apt to infuse ideas unsuitable to the solemnity of the place, and the sacred uses to which it is designed. The church must not be dressed in the attire of an harlot, but of a grave and serious matron: and provided the ornaments are agreeable to this character, the more magnificent they are, the more effectually

[t] Dr. Rogers.

will they engage our respect, and dispose us to reverence and devotion."

In conclusion, "he must have a fixt aim and strong hand," says Fuller, with his characteristic felicity, "who hits decency, and misseth gaudiness and sluttery. But there is a generation of people who over-do, in the spirit of opposition: such conceive that a tressel is good enough for God's Table, and such a table covering enough for itself."

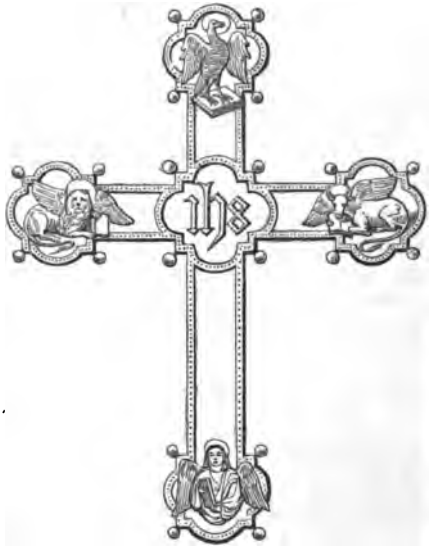
CHAPTER IV.

THE CROSS AND SACRED MONOGRAM.

"WHEN MEN, IN THESE DAYS, DECLAIM AGAINST, NOT THE ERECTION OF A CRUCIFIX, BUT EVEN THE ORNAMENT OF A CROSS, AS PROOFS OF A SPIRIT HOSTILE TO THAT OF OUR REFORMERS, AND OF AN INCLINATION TO POPERY, THEY SPEAK IN UTTER IGNORANCE OF HISTORY. ALL THESE THINGS MAY BE WRONG, AND LET THEM SO BE PROVED, BUT AGAINST THEM THE AUTHORITY OF OUR REFORMERS CANNOT BE QUOTED—NO—NOR EVEN THE LUTHERAN REFORMERS."—

ARCHDEACON HOOK.

"THERE IS A SUPERSTITION IN AVOIDING SUPERSTITION, WHEN MEN THINK TO DO BEST IF THEY GO FARTHEST FROM THE SUPERSTITION FORMERLY RECEIVED."—BACON.


IHS

Chapter the Fourth.

THE CROSS AND SACRED MONOGRAM.

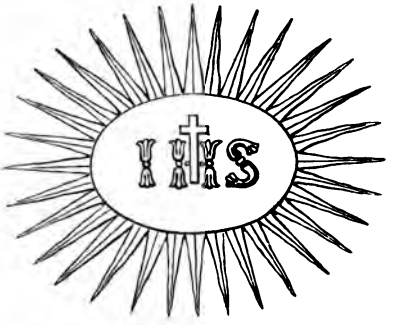
"Nor have there been wanting some who have objected to the use of these letters on this very ground, that they savoured of Rome. But the ecclesiastical antiquary knows that the symbol is of much earlier introduction; and it may be allowed us without irreverence to say, that in this comparatively trifling point, as in more serious matters, we claim Catholic antiquity on our side in opposition to later Roman error; and so might safely retain the symbol, even if the more modern interpretation of it were in any other than an antiquarian sense incorrect."—CAMBRIDGE CAMDEN SOCIETY.

"Designs and decorations ought to be formed with regard to the solemnity of the place: all ornaments owe their beauty to their propriety."—JOHNSON.

THE most appropriate symbol for the decoration of the altar cloth is the Greek IHC or IHS. This monogram of the name of our Saviour, formed from the first two letters and the last letter of the Greek word ΙΗΣΟΥΣ (Jesus), was first used in the east, and thence adopted by the western Church, as a sacred and common badge of the Christian faith, substituting, however, in later ages, the Gothic letters ihc for the original Greek characters. This monogram is very frequently found enclosed in a

nimbus or glory, or surrounded by a crown of thorns; sometimes the cross forms part of the monogram—an addition supposed to have been made by the Jesuits, when they adopted it as their peculiar mark; at other times, and certainly in better taste, the monogram is found inscribed in the centre of a cross, as represented in the previous engraving.[a]

With this brief sketch of the origin of the sacred monogram, we now proceed to offer a few remarks on its different forms, and the best methods of representing them in needlework, commencing with that in most ordinary use:—

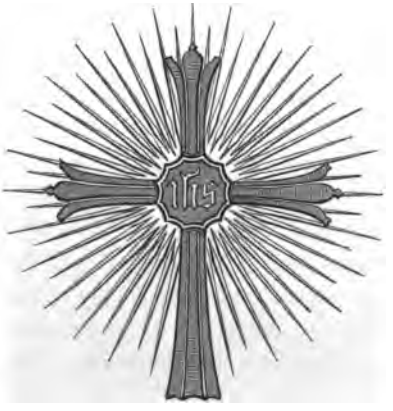


The form of letter here exhibited, however fre-

[a] In ancient Greek MSS. and inscriptions, the Σ is generally formed like the Roman C, hence the Gothic initials ihc. Three solutions have incorrectly been given to this monogram; it has been supposed to signify the initial letters of the three words "*Jesus Hominum Salvator*," or "*Jesus Hominum Conservator*," or "*Consolator*," and again of "*In Hoc Signo*." The first of these interpretations was given by the Jesuits, when they adopted it; but that the symbol is of Greek origin, and merely a contraction of one word—the name of Jesus—(ΙΗΣΟΥΣ) is placed beyond a doubt.

According to the Rev. Benjamin Webb, in his Paper on the Greek ori-

quently adopted, is by no means appropriate for a Gothic church.* In a Grecian edifice it might not be considered out of place, although the plain character as found in ancient inscriptions would, under these circumstances, even if less ornamental, be more correct. The nimbus or glory surrounding this monogram, might perhaps, without impropriety, be employed in either class of building.



In the above engraving, the sacred monogram is

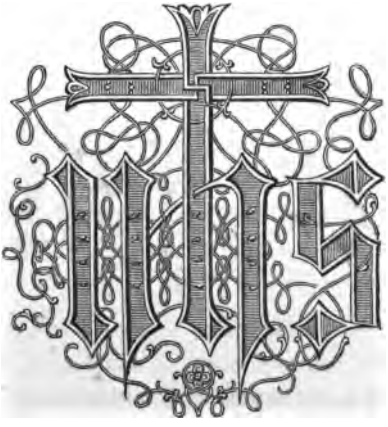
gin of the monogram IHS, (read before the Cambridge Camden Society), this symbol is always formed of the *first two* letters, and the *last* letter of the name ΙΗΣΟΥΣ. But this does not appear to be invariably the case; and in hazarding an opinion that the contraction is occasionally found formed of the *first three* letters of the name, we would refer to a gem, figured at page 475 of vol. ii. of the Roma Subterranea of Aringhi. On this gem are engraven a ship, with our Saviour walking on the sea, and supporting St. Peter; over the respective figures are the monograms IHC and ΠΕΤ—contractions of the words ΙΗΣΟΥΣ and ΠΕΤΡΟΣ; now, as the three first letters of the name of Peter are here represented by ΠΕΤ, it may reasonably be concluded that IHC also represent the first three letters of the name of Jesus.

* Many of the altar cloths in our cathedrals are embroidered with the mo-

inscribed on the centre of a cross,—the rays of the glory diverging from it. In this instance, the form of the cross, although not strictly Gothic, might not be deemed objectionable in a structure of that character. This design might be adopted with propriety, under most circumstances, where a cross and monogram are required, making whatever change in the form of the letters may be required by the style of architecture of the church in which the altar cloth is to be placed. Either of these designs may be most effectually worked with gold, or gold coloured silk, some parts of them being raised. This description of embroidery is generally very successfully executed by ladies, a portion of the work being commenced, by way of pattern, to show the direction of stitches. The only difficulty that presents itself is the preparing of the foundation; this requires to be done by a person well practised in the art, as, on its proper arrangement, depends the beauty of the after work. The foundation forms a body over which the embroidery is wrought, and its edges serve as a guide for the placing of the needle, and at the same time determine the length of each stitch. Care and neatness

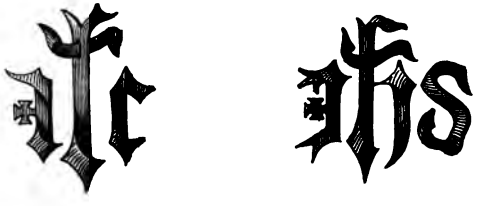
nogram in these characters. The form of monogram with the cross and three nails, surrounded by a glory, as generally embroidered on altar cloths and engraved on the sacramental vessels, is an exact copy of that used by the Jesuits; a drawing of which will be found on the title-pages of most books claiming members of that fraternity as their authors. Among others, we may refer to the works of Franciscus Suarez, a Jesuit, published at Lyons in 1620.

are the only requisites for success. Both of the preceding designs are adapted for embroidery either on cloth or velvet: the working of them by any other process is not advisable, although by no means impracticable; but the direction of the rays of the glory, as will readily be perceived, preclude the possibility of their being represented with an even edge if attempted in tapestry work.



The above monogram is of the date of the fifteenth century, and is well adapted for working in tapestry stitch, either on cloth or velvet, over canvas; the threads of the canvas being afterwards withdrawn. The cross and letters should be executed in gold-coloured silk, relieved with white and dark lines of the same material; the interlacement being

composed of white and dark lines: some bright colour, if preferred, might be advantageously introduced in the latter. It also looks extremely rich when worked in gold or silk embroidery, in the same manner as described for the two previous designs. For an altar cloth composed entirely of needlework, the characters used in this monogram, might be introduced with excellent effect, their form being peculiarly adapted for representation on canvas.



These two monograms, composed of riband letters of the fifteenth century, are copied from the stall seats of the church at Stratford-on-Avon. In the working of these, whether in tapestry stitch or embroidery, a greater degree of shading than usual is intended to be introduced, as represented in the engravings. They may also be executed in gold, when great richness of appearance is desirable,—a task, however, that should not be attempted but by those who have had considerable experience in the art of gold embroidery.

This beautiful little monogram, taken from Queen Mary's chair, at Winchester, dates from the sixteenth century. It is suitable for every description

of needlework, and may be drawn sufficiently large as alone to form an effective centre for an altar cloth, with or without a crown of thorns, or a glory surrounding it. Inscribed on a circle or quatrefoil, it forms an appropriate ornament for the centre of a cross, or for the border of an antependium, where a repetition of the same figure is desirable, as in the border described at page 62.

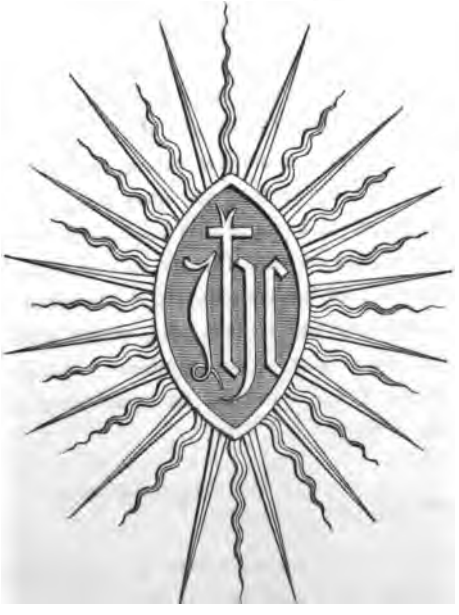
The first of these monograms is taken from "la marque de Jacques Huguetan," a French printer of the fifteenth century. It will be found on the title-

page of his edition of the "Rationale" of Durandus, printed at Lyons in the year 1503. The other is from a boss in the carved roof of Alderton Church, Wiltshire: it is of the fourteenth century. The first is adapted for representation by embroidery; the latter is suitable for tapestry work.

Here, again, we have the riband letters of the fifteenth century, taken from a carved panel at Warwick. In this elegant interlacement of the characters, the cross forms part of one of them. For the working of this monogram a greater degree of shading will again be requisite. It is adapted either for embroidery or canvas work.

In the next engraving, the monogram is enclosed by that form of nimbus known as the *vesica piscis;* a symbol to which more particular allusion will hereafter be made. This arrangement is peculiarly appropriate for the decoration of churches erected in the style of those of the middle ages. It may be introduced upon an altar cloth composed entirely

of tapestry work, or it may be embroidered with silk or gold. The monogram itself will



receive additional effect, if placed on a ground of a different colour to that of the other part of the covering.

The floriated cross, with the monogram inscribed on its centre, in the next engraving, may be worked in tapestry stitch on canvas, or embroidered on cloth or velvet, with silk or gold, or with a

mixture of both. The interior of the quatre-foil figure terminating each arm of the cross, as also the circular medallion containing the monogram, might, in either mode of working, be filled in with a different colour,—blue, for instance, if the ground of the altar cloth were crimson; and the leaves running up the centre of each arm might be appropriately worked with a similar colour, on a crimson ground; the other parts of the cross being in shades of gold colour. A cross of this kind admits of being emblazoned and decorated in the richest manner.

The cross, as an ornament for the altar cloth, in its simplicity and suitableness, seems more impressive than any other symbol. Surely this appropriate emblem cannot be considered objectionable. Why—

> "conceal the precious cross
> Like men ashamed?"[x]

When will men learn "how to discriminate," says a writer in the Quarterly Review,[y] "between Popery—an invention of modern times, which shrinks from the test of real antiquity—and the primitive Church, which was indeed full of the visible signs of invisible things, in order the better to appeal to thoughtless men; and delighted to present the cross on all occasions to their eyes, that

[x] Wordsworth. [y] No. cxxviii. p. 333.

their hearts might be turned to Him who died on it ?"[s]

It is unnecessary to extend our remarks more particularly to the working of the two crosses, placed at the commencement of this and the previous chapter: what has already been said applies equally to these two designs; and the working of them entirely in gold, especially if the evangelistic symbols were introduced, could hardly be accomplished, except by those who have devoted several years to the attainment of a proficiency in this branch of the art.

[s] On the use of this Emblem, the Rev. Mr. Paget, in his Tract upon Tombstones, makes the following pertinent remarks:—

"True; you will say, but then the Cross is Popish. And who is it dares to make such an assertion? Who will be content to surrender that blessed symbol to the Papists, as if because *they* use it reverentially (and often perhaps use it superstitiously), *we* were to abandon the comfort derivable from its contemplation. Why, at this rate, we must give up the use of every gift of God, seeing that there is not one but has been abused by man. To the adoption of the *Crucifix*, indeed, great and strong objections, may, as I think, be fairly and wisely made, but to the simple *Cross*, none. And to him who bids me keep the Cross out of sight, because the Papists have used it, (as I think they *do* use it), idolatrously, I will answer as Naboth did to Ahab—'The Lord forbid it me, that I should give the inheritance of my fathers to' *them*. I abhor Popery as much as you can do, and the more I study its history, and principles, and see its practical working, the more I abhor it. But because Popery has many bad things in it, I will not be so weak as to oppose what is good merely because the Papists use it. I do not abjure the doctrine of the Trinity, on the ground that it is received by the Romish Church; and it would be equally wicked to be ashamed to use the Cross, in fit places and on proper occasions, through a cowardly fear of being called Papistical. No; let the Infidel, and the Puritan, and the Schismatic, hate and oppose all exhibition of the Symbol of Redemption to the eyes of men: they may have their own reasons for doing so: but let every true son of the Church of England cherish it as 'inheritance of his fathers,' and as the sign which he most honours,—that which was marked upon his brow in Holy Baptism, which is the source of his hopes while living, and which he desires should hallow his last earthly resting-place."

The use of monograms appears to have obtained in the earliest ages of the Church. Besides the Greek symbol, already described as being that more commonly adopted in the middle ages, others also, similar in their origin, and by which the name of our Saviour was represented, were employed; but to these, with the exception of one example, it is unnecessary to refer, as connected with the present subject. The monogram here alluded to, is composed of the Greek characters X and P, the two letters with which the name of Christ commences in Greek (ΧΡΙΣΤΟΣ): it is found, almost invariably, on every monument of Christian antiquity which has descended to us. Of the tombs of the early Christians, in the catacombs at Rome, scarcely one has been discovered which does not bear this cruciform symbol; it is inscribed alike on the lamps, the rings, the marbles, the mortuary tiles, and the fresco paintings discovered in these abodes of the dead; and which are now deposited in the museum of the Vatican. This monogram, on the tombs of the early martyrs, is frequently found accompanied, or encircled by a palm branch; at other times it is associated with different religious emblems,—as the dove, or a figure of a fish; the latter being one of those curious devices to which allusion will hereafter be made. We find this symbol also embroidered on the *Labarum*—the celebrated standard of Constantine—it being, according to Eusebius, the

sign which appeared in the sky at noon-day to that Emperor.[a]

The reverence in which this monogram appears to have been held by the early Christians, doubtless arose from its cruciform figure. Of its prevalence as a monumental symbol, more especially after the age of Constantine, an idea may be formed from the slightest inspection of any work treating on Christian archaiology.[b] Sometimes this device was formed by the two letters X and P being placed across each other; at others it was made to assume the more perfect form of a cross, as in the following engraving. It is also frequently found placed between the first and last letters of the Greek alphabet, as symbolical of our Saviour being the "Alpha and Omega, the first and the last," as mentioned in the first chapter of the Apocalypse.[c]

[a] It was supposed by Basnage (l'Histoire de l'Eglise), that no monument bearing this monogram was to be found in the catacombs, of a date anterior to Constantine the Great; but this idea is now completely exploded.

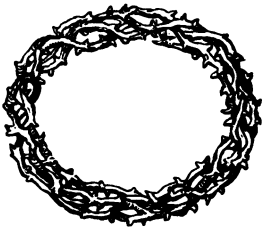
[b] Vide Aringhi Roma Subterranea;—Ciampini Vetera Monumenta;—Mamachii Origines et Antiquitates Christianæ;—Boldetti Osservazioni sopra i Cimiterii de' Santi Martiri ed antichi Cristiani di Roma;—Bottari, Sculture e Pittore sagre estratte dai Cimeterj di Roma;—Buonarroti Osservazioni sopra alcuni Frammenti di vasi antichi di vetro ornati di figure, trovati ne' cimiterii di Roma.

[c] "Alpha et Omega cognominatur,
Ipse fons, et clausula
Omnium, quæ sunt, fuerunt,
Quæque post futura sunt."
Aurelii Prudentii Cathemerinon, Hymn. 9.

For lengthened dissertations on the symbols A and Ω, the reader is referred to Mamachii, tom. iii. p. 74, and to Aringhi, tom. ii. p. 564.

The monogram here represented, is taken from a lamp found in the catacombs at Rome. The shape,

and the mode of decoration, peculiarly adapt it for the purposes of needlework; placed between the A (alpha) and Ω (omega), it would form a suitable adornment for the altar cloth of a church, either in the Grecian or Roman styles of architecture.



CHAPTER V.

THE PEDE CLOTH.

"I CANNOT HELP THINKING THAT THOSE WELL-MEANING REFORMERS, WHO WISH TO DIVEST RELIGION OF EXTERNAL SPLENDOUR, ARE UNACQUAINTED WITH THE NATURE OF MAN, OR INFLUENCED BY NARROW MOTIVES; AND THAT THEY WHO REPUDIATE ALL ORNAMENT, AND ALL THE MODES OF AFFECTING THE SENSES OF THE VULGAR IN THE OFFICES OF RELIGION, AS INDECENT, IMPIOUS, AND IMPROPER, DO NOT RECOLLECT THE TEMPLE OF SOLOMON, BUT SUFFER THEIR GOOD SENSE TO BE OVERPOWERED, IN THIS INSTANCE, BY THE ZEAL OF A BARBAROUS FANATICISM."—KNOX'S ESSAYS.

FUIT IN
DIEBUS
HERODIS

Chapter the Fifth.

THE PEDE CLOTH.

"It was to them a notable vertue to decore and beautifie the house of God." HALL'S CHRONICLE.

"The proportions of expense due to those works of piety is to be measured by the circumstances and abilities of a people, and the elegance obtaining in the building and furniture of their own houses. 'Lo!' says the man after God's heart, 'I dwell in a house of cedar, but the ark of the covenant of the Lord remaineth under curtains.'" DR. ROGERS.

IN the arrangement of good and suitable designs for the needle-work of the Pede Cloth, especially when each square is to be worked by a different person, greater difficulties exist than might at first be imagined. The utmost nicety is required, both in the preparation and working, in order that every part of the design shall correspond, and each piece form an exact square; so that, when united, no appearance of their ever having been divided shall be perceptible. To ensure the accomplishment of this end, a canvas, woven square and even, must be selected, and every square must be cut off the same

piece. Again, attention should be particularly directed to each square being executed according to the right way of the stitch; a requisite but too frequently unheeded.[d] Some persons work very tightly, others loosely; hence arises another difficulty in accommodating each square to the other, more especially when it is wished that the labours of particular persons should occupy certain positions in the completed carpet.

For pede cloths, the easiest, and perhaps most effective patterns, are those where each corner of the square contains the quarter of a design, which, when the four pieces are united, forms a handsome star, cross, or other chosen device; bearing in mind that the joins will most effectually be concealed, if made in those parts where the colouring is darkest. Canvas is the only suitable material for the foundation of works of this description, and, provided it be of the best make, it is not very important whether it be of the brown or white kind. Brown canvas, the threads of which are manufactured of hemp, is doubtless the strongest; white, or cotton canvas, when of the best quality, is the most expensive, but its more square and even texture, for the reasons before stated, render it generally preferable to the former. With respect to the size of the canvas to be employed, it is impossible to prescribe

[d] Vide Hand-Book of Needlework, chapters xiv. and xv., where will be found proper directions on this head.

any directions; this must be determined principally by the quality and thickness of the wool intended to be used; as also by the capabilities of the worker, the style of pattern selected, and the length of time purposed to be devoted to the undertaking.

Generally speaking, we should, without hesitation, advise the use of what is technically termed English embroidery wool, as the most suitable material for working a pede cloth. Hamburgh wool, if *real*, might perhaps be preferable; but there is too much difficulty in obtaining such, to render it usually desirable; therefore, whenever strength and durability are sought for, in the material to be employed, we unhesitatingly pronounce in favour of the former; strongly deprecating the use of all kinds of fleecy and *imitation* Hamburgh wool. It would be tedious to trouble the reader with all the reasons why the one kind of wool should be used, and the other avoided; but it is our rule at all times, (presuming on our experience), to advise the use of double or treble English lambs-wool for coarse canvas-work of every description.*

When a pede cloth is to be worked in different pieces, the size of each square must be proportioned

* The terms English embroidery wool and English lambs-wool, have reference to the same material; but, as many new and unmeaning names have of late been applied to the different kinds of wool employed in needlework, both these terms have been used above, to prevent the possibility of error. An inferior quality of coarse English wool, manufactured in imitation of, is frequently vended as the real, Hamburgh wool.

to the dimensions of that part of the floor of the chancel allotted to the altar, and which is generally enclosed by the cancelli, or rails. These dimensions vary greatly in different churches, but the average measurement requisite for each square of the carpet, may be computed at from eighteen to twenty-six inches; occasionally they may be larger, but it is not advisable to prepare them of a smaller size. The design intended to be worked, together with the quality of the canvas forming the foundation, (whether coarse or fine), must also, in a great degree, regulate such arrangements. The proportion which the length and breadth of this part of the church bear to each other, frequently prevents the possibility of the pede cloth being adjusted in squares of a fitting size; when this is the case, instead of dividing any of the squares, it is better to arrange a border all round the carpet, or at the front and sides, as may be necessary. This plan may judiciously be adopted, even when the dimensions of the floor of the chancel do not render the expedient indispensably requisite; and it would doubtless be more frequently followed, were it not that the work itself, under such circumstances, could not be so equally proportioned;—a matter of no trifling importance, when the pede cloth is the gift of a society of ladies, and it is requisite to have regard to a "due division of labour."

On the apparel of the altar, it may be doubted

whether other ornaments could with propriety be introduced than those of the Cross, the monogram of the name of Jesus, the emblems of the Holy Eucharist, the symbols of our Saviour's Passion, or texts of Scripture. In designs for the pede cloth, however, we are not restricted in the same manner; and, among other emblems, none appear more suitable than those of the Saints or Angels by whose name the church is distinguished. Of the symbols themselves, it is not intended at present to speak, as that part of the subject will be discussed in a separate and subsequent chapter.

Among the variety of symbols introduced in the middle ages, as ornaments for various parts of our churches, there are some, which it is doubtful whether it be correct, or indeed reverent, to use on the floor of the building,[f] or even on the pede cloth. This, although a subject requiring consideration, is not one on the dissertation of which we are called upon to enter, as it appears to come rather within the province of the divine than of the artist. We may, however, be permitted to remark, that there exists a material difference whether emblems of this description are placed on the floor of the nave, where

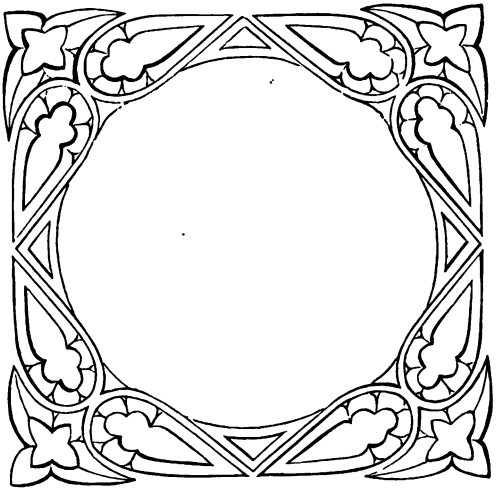
[f] "Mr. Lewis has asserted, that in early churches, a Cross was marked on the pavement, the upper part running into the chancel, the arms extending into the transepts, and the body occupying the nave. And some such arrangement, or rather the traces of it, we have ourselves perhaps noticed. The reason it was given up was probably the anathema pronounced by the second Œcumenical Council, on those who should tread on that Holy Symbol."—Vide Introductory Essay prefixed to the Translation of the First Book of the Rationale of Durandus, by the Rev. J. M. Neale and the Rev. B. Webb.

they are liable indiscriminately to be trodden under foot, or the same are worked upon the pede cloth, which covers the most holy part of the church, and whereon the clergy alone, in their functions, are permitted to tread.[g]

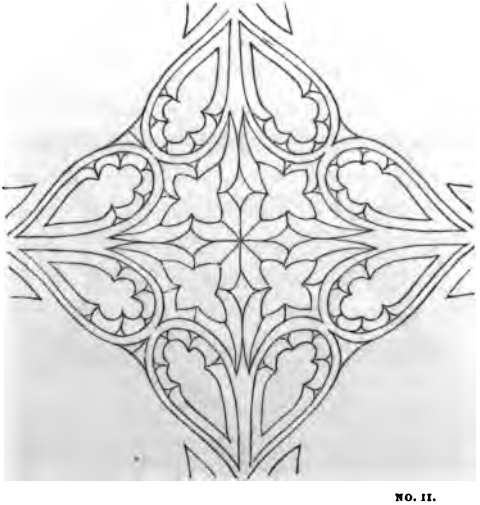
The engravings appended to the different chapters of this volume, are not offered as what may be considered the only appropriate style of design for church needlework, although perhaps every example might be copied for that purpose. Our endeavour has been to select such (and even these are given with great diffidence), as would best illustrate, when explanation was necessary, the remarks relative to the execution of similar designs. Thus, the outlines on the opposite page are merely intended to illustrate the observation made at the commencement of the present chapter, where we took occasion to remark that the corners of each square of a carpet should so correspond, that, when joined, they will form a perfect pattern. Here the upper figure represents a square with its four corners, the centre being left unappropriated, for the introduction of any symbol or design, at the

[g] Durandus says,—"Furthermore the ornaments of the church consist of three things:—the ornaments of the Nave, the Choir, and the Altar. The ornaments of the nave consist in dorsals, tapestry, mattings, and cushions of silk, purple, and the like. The ornaments of the choir consist in dorsals, tapestry, carpets, and cushions. Dorsals are hangings of cloth at the back of the clergy. Mattings, for their feet. Tapestry is likewise strewed under the feet, particularly under the feet of bishops, who ought to trample worldly things under their feet. Cushions are placed on the seats or benches of the choir."—Rationale Divinorum Officiorum.

The Pede Cloth.



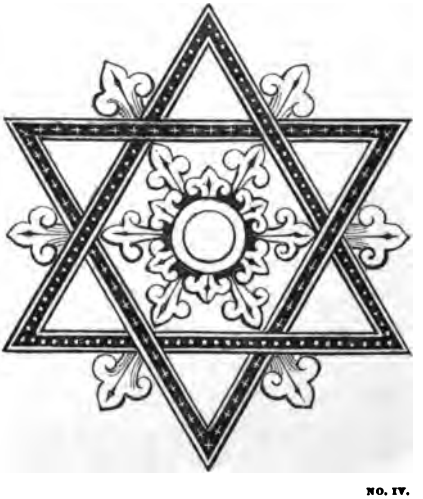
NO. I.



NO. II.

The Pede Cloth.

NO. III.



NO. IV.

option, and according to the taste and judgment, of the worker. The other drawing shews the pattern formed by the four corners when united.

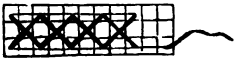
The drawing of the Passion flower, is intended to show, that when flowers are introduced, even to form a centre on the squares of a pede cloth, the pattern may be easy and graceful, instead of being in formal bunches. The passion flower does not admit of being very well defined in cross stitch, if the canvas be coarse; the lily or rose would be less difficult, and these or any other flowers appropriate for the purpose, whether in their natural shape, or drawn in the Gothic style, might be so designed that the stems would appear lost, or running under parts of the other ornaments; thus avoiding the appearance of a regular group.

The design of the double equilateral triangle No. IV, is taken from the window at the east end of the south aisle of the Temple Church; the colouring of which may imitate very closely that of the stained glass. The centre, green, enclosed by a ring of gold colour; the circle of fleurs-de-lis, white; the six fleurs-de-lis branching from the latter, gold colour on a crimson ground; the triangles, black; their outer edges, as also the round spots and the croix patées, white; the fleurs-de-lis, where the two triangles intersect each other, gold colour; these, together with the triangles, rest upon a ground of brilliant blue. To adapt this design for the square

of a pede cloth, a corner, formed of a handsome Gothic scroll, worked in shades of crimson on the blue ground, would produce a rich and beautiful effect.

For a carpet wrought in squares with a pattern similar to that just described, an appropriate border might be formed from the design No. XIV, (Borders), wherein the same colouring might judiciously be repeated, especially if a narrow border were added on each side of the principal one. Sometimes the border alone of the pede cloth is composed of needlework, the centre being filled up with a rich yet plain crimson or purple carpet, of Axminster or Brussels manufacture. In this instance, the border should be considerably broader than that above mentioned; and here a narrow border on each side of the principal one may, in almost every instance, be recommended. The ground of these narrow borders should differ in colour from that of the centre border; thus, if the ground of the principal design were crimson, that of the others would harmonize well, if it were of a rich blue. The breadth of a border of this description must of course be determined by the size of the chancel; but from eighteen to twenty-four inches may be considered about the average proportion. If the whole design be eighteen inches in breadth, the narrow borders should occupy about four inches each, leaving ten inches for that of the principal one.

Cross stitch, wherever the design will admit of its being used, is most suitable for the work of the pede cloth; it may therefore perhaps be advisable to say a few words respecting the right method of working the same, particularly as the squares of a carpet, if not all worked in the same manner, and according to the right way of the stitch, will, when joined together, suffer materially in appearance. In the first place, it is requisite, for working with comfort and correctness, to have the canvas the right way; that is, it should be so framed that the selvedges are placed on the sides where it is braced. Cross stitch is worked over two threads of the canvas, in a diagonal direction each way. It is a double stitch, and made, — first by bringing the needle up on the left, and putting it down on the right, which forms half the stitch; this is then crossed, by bringing the needle up again on the right, and passing it down on the left, which completes the stitch. The following diagram, however, may better serve to explain the method of working.



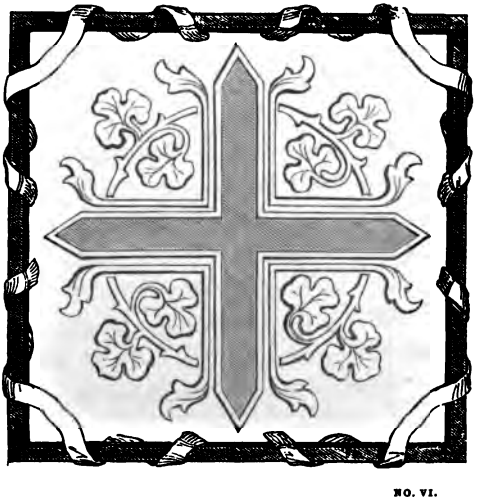
Each stitch should be finished before another is commenced, as the work will be more even than if it were all half-stitched before crossing,—a method frequently, but incorrectly, practised. Grounding

in cross stitch, should be done in alternate rows backwards and forwards, taking care to reverse the mode of crossing the stitches in every other row. Knots in fastening on, or off, should be avoided; it is best to draw the wool through at a little distance from the exact spot, and cover it with the succeeding stitches; and the fastening on from the same place, in each row, must be obviated by using the wool in needlefuls of different lengths.

Having described the correct method of working the most suitable stitch for the pede cloth, it may be useful to give a few hints respecting the drawing of the pattern on the canvas, and then, as to the framing, stretching, joining, trimming, and lining. To commence in order with the drawing. The size of the square having been determined, it must be carefully marked on a thread with black tracing liquid; taking care that its measurements each way exactly correspond, and that the threads also count an *even* number. It is more than probable that the number of threads the one way of the canvas, will exceed that of the other; but this difference, provided it be not great, is not very material, as canvas is rarely woven so even that, in a square of eighteen or twenty inches, the number of threads will exactly correspond. The drawing of the pattern may then be most easily accomplished as follows.—Having the design, of the required dimensions, drawn on paper, place the canvas over it, taking

The Pede Cloth.

NO. V.



NO. VI.

care that the threads are parallel with the lines of the drawing, when a correct outline can easily be traced on the canvas; additional finish and shading can afterwards be given, if necessary. Where every square of the carpet is similar, it is not advisable to have the pattern drawn on more than one; this should then be correctly worked, and from it the others should be copied, — a process necessary to ensure the correct joining of the pattern. This plan, however, has reference principally to the corners of the squares, as their centres may be drawn and filled up at the option of each person. For a competent needlewoman, it is only necessary to have one corner of each square worked as a pattern, from which she will be enabled, with little trouble, to execute the other three.

In the framing of the canvas, it is better to roll up one half, by which means the work will be more even, and keep fresher and cleaner. When all the squares of a carpet are completed, they should be placed, separately, in a very strong stretching frame, made for the purpose, in order, as far as practicable, to remedy any difference of size that may exist from the work having been executed by different hands. If this be properly accomplished, no pasting, ironing, or other mode of pressure (processes at all times to be avoided) are necessary, or can be of use. If properly executed, there is no reason why the joining of a carpet should be visible. The squares

should be joined together on the right side, with a strong and well waxed hempen thread, by placing the edges of the work evenly against each other, holding the needle in an horizontal position, and passing it backwards and forwards between each stitch of the carpet, taking especial care that the threads of the canvas are each time firmly taken hold of,—not the stitches themselves. When all the squares are united, the carpet should be lined with thick hempen cloth,—a material preferable to woollen drugget, being less obnoxious to the attacks of moths. The lining should be tacked in places to the carpet itself, to ensure its lying smoothly on the floor. If the pede cloth is not intended to cover the entire area within the rails of the chancel, its edges should be finished with a worsted cord; or an appropriate fringe of the same material may be added with propriety, and will be found in most instances an elegant improvement.

In order to give a truly finished effect to the pede cloth, when it extends over the steps of the altar, it is advisable to have the same pattern as that composing the other part, so designed as to fit the top of each step; that portion which covers the front of the step being of a still smaller and less marked design, and grounded with the darkest colour in the carpet. This, besides the greater elegance of the arrangement, shows that the work has been expressly wrought for the particular church.

Borders.

NO. IX.—FROM ST. NICHOLAS' CHURCH, CAEN, NORMANDY.

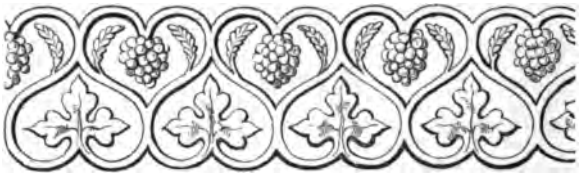
NO. X.—FROM ST. OUEN, ROUEN.

NO. XI.—TREFOIL ORNAMENT.

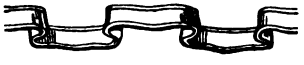
NO. XII.—EMBLEMATICAL BORDER OF TREFOIL.

NO. XIII.—GOTHIC VINE LEAF.

Borders.

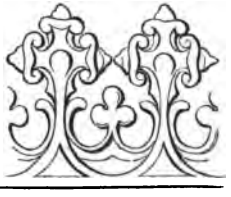


NO. XIV.—GOTHIC VINE AND WHEAT EARS.



NO. XV.—FROM THE CATHEDRAL, WORCESTER.

NO. XVI.—CABLE BORDER.



NO. XVII.—FROM ST. GEORGE'S CHAPEL, WINDSOR.

NO. XVIII.—FROM ANCIENT ENCAUSTIC TILES.

It is needless to repeat the remarks, (made when speaking of the apparel of the altar), relative to the working of damask or diaper patterns: the same equally hold good if applied to the grounding of the pede cloth. Patterns of this kind may be varied according to the taste of the worker; the four engravings subjoined are extremely simple, at the same time that they are adapted for working with good effect. In needlework, by diaper and damask grounds, are understood such as are figured, the colour of the figures being the same as that of the ground itself, the hue of the one differing from the other only in a trifling degree; in a manner similar to those woven fabrics known as "plain damasks," where the threads composing the pattern, although of an uniform colour with the ground, yet, from the tweeling, as it is termed, and the direction given to them in the loom, reflect the rays of light in a different manner, and produce the appearance of a design in a lighter shade of colour, on a darker ground, or *vice versa* according to the direction in which it is viewed. Again, by diaper is understood a smaller and more formal kind of pattern than damask. In heraldry, we say a field is diapré, or diapered, when it is divided into planes or compartments, in the manner of fretwork, and filled in with a variety of figures. The term diaper is also used in architecture; the ornaments of the Decorated period are frequently diaper, that is, flowered either

with carvings in low relief, or with colours and gilding.

Damask patterns differ only from those of diaper, in the designs being more extended and flowing: such as were used in some of the rich woven fabrics of the middle ages, particularly in tapestry and in silks,[h] whether for furniture or for dress, where a variety of colours were introduced, and the threads were frequently composed of gold or silver. We have thus trespassed somewhat beyond the subject, in order to prevent any error with regard to the words diaper and damask, from our having used them as synonymous; and to explain that in needlework by *diapered grounds* are intended what at a distance shall appear as one uniform colour,—not a ground figured with different colours.

Some of the most effective patterns of diaper, are squares formed of four, nine, or sixteen stitches, and worked by turns of a lighter and darker shade of colour; or, where the colour alternates in every three or four rows of stitches, such rows having a chevron or zigzag form. It is unnecessary to give

[h] Some idea of the extreme richness and beauty of such fabrics in mediæval times, may be formed by reference to the figure of St. Agnes, in Shaw's Dresses and Decorations of the Middle Ages, copied from a painting by Lucas Van Leyden, the friend of Albert Durer. The original painting forms the centre panel of a large triptich, which was formerly in the palace of Schleisheim, but has been lately removed to the Royal Gallery at Munich. Lucas Van Leyden was one of the most celebrated of the Dutch painters of the beginning of the sixteenth century; he died in 1533. In this picture, the dress of the Saint, and the tapestry hangings in the back ground, are well worthy of minute examination.

The Pede Cloth.

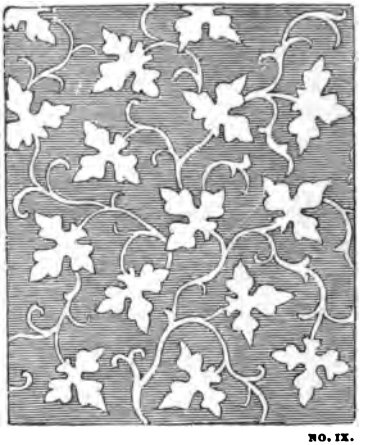
DAMASK AND DIAPER GROUNDS.

NO. VII.

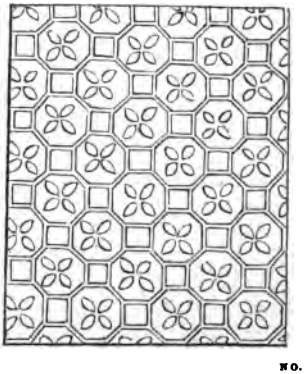
NO. VIII.

The Pede Cloth.

DAMASK AND DIAPER GROUNDS.



NO. IX.



NO. X.

examples for any of such extreme simplicity; but it should be remembered that in many cases the richness and brilliancy of a diapered ground in needlework seems to arise from its almost plainness. In patterns of this simple kind, a change of colour may even be made, and with excellent effect, provided it be harmonious; such, for instance, as a rich purple, associated with crimson.

When a handsome centre for the square of a carpet has been worked, and the corners remain to be filled up either with grounding, or some design that shall rather harmonise than interfere with the other parts, a bold pattern of damask may be employed with advantage. For this purpose, a rich design of scroll-work, or, more correctly, when speaking of Gothic ornaments,—foliage,—is well adapted; and this leads us to remark the unmeaning style of "scrollage," which has been so universally introduced of late into designs for needlework. The poor attempts at imitation, or revival, of what is called the Louis Quatorze style, seem to have crept into almost all designs, whether for carpets or other articles of decorative furniture,[1] and in our endea-

[1] Of this style, even in its best forms, Mr. Hope says:—"In every material, and in every art susceptible of the influence of a taste either pure or corrupted; in wood, in stone, in metal, in porcelain, in glass, nay, in the tissue of the different stuffs that serve for furniture, or for clothing; in architecture, sculpture, painting, chasing, jewellery, embroidery and weaving; in the temple and the tomb; in the exterior and interior of houses; in vehicles and in vessels; in floors, walls, and ceilings; in the stationary parts and in the loose furniture; in the altar and the sideboard; in the chair, table, chimney-piece, chandelier, sconce, and picture frame; in the priest's surplice, the

vours to avoid the slightest approach to this style in whatever is to be done for ecclesiastical purposes, we may perhaps have been led to the opposite extreme of simplicity. We mention this, fearing to be misunderstood when recommending corners composed of scroll-work, or foliage, four of which, when united, shall form a perfect design, and, at the same time, serve the purpose of a rich damask pattern. It would be by no means difficult to take the idea of an ornament of this description from any cornice, crocket, boss, finial, or capital in a Gothic building; such, for instance, as the border No. IX; and supposing the ground of a corner of

lady's flounce, and the gentleman's lace ruffle; in the chalice and the snuff-box, the vase and the salver, the ring and the bracelet—not only all those accurate and faithful imitations of actual productions, animate or inanimate, of nature or of art, which even the arabesques still show, and which are pleasing to the eye and the mind, but even all regularity, all definiteness of surface and shape; all forms decidedly round, or square, or smooth, or projecting, or straight, or angular, were abandoned for a sort of irregular, uncertain, involved outline, nowhere shewing a decided continuation or a decided break, and for an unmeaning *appliqué* of clumsy scroll-work, which spread like an ulcer, from the rapidity of its confection, and the slight degree of skill, taste, or imagination, necessary to its execution; which, like a cancer, ate into every moulding, and corroded every surface, and nowhere left simplicity, variety, unity, contrast, or symmetry." He further adds, this taste, born in Italy, soon passed into France. "It graced the dotage of the fourteenth Louis, whose youth had seen better things. It gained strength under the Regent, and it adorned the pedestal of the statue which represented Louis XV. on his accession, in a large powdered periwig, with flowing curls, a square skirted coat, high-heeled shoes, a tear in his eye, his nose inclined upwards into the air, and his hand thrust into his side. From France it spread like wild-fire all over the Continent, and was wafted across the Channel to the British shores, where, as it is well shewn in Italy, in the modern part of Piranesi's prints, and in France in the pictures of Watteau, it is happily exemplified in the furniture of Hogarth's compositions, and known by the name of the old French taste, though Italy has the credit of the invention. Its proper name should be the inane or frippery style."—Historical Essay on Architecture.

a square of a pede cloth were claret, a design of this kind might be introduced in shades of crimson. The design which under these circumstances served as a damask, might under others become a prominent pattern in a carpet; as when the ground is dark blue or purple, and brightness of colouring is required to heighten the effect of the whole, the same design might be worked in brown gold colours.

The sculptured foliage of the Early English, the Decorated, and the Perpendicular styles of Ecclesiastical Architecture, afford numerous and beautiful designs for this purpose, more especially the Decorated, where there is a greater approximation to nature than in the stiff-leaved ornaments of the former, or the square outline of the latter. Such, however, as correspond with the style and date of the particular church should be selected. "In the Decorated style," says Bloxam, "we frequently find the oak, the ivy, the hazel, the vine, the fern, &c. very beautifully and closely copied from the natural leaves; the oak in particular seems to have been an especial favourite. The leaves are luxuriantly expanded, gracefully disposed, and sculptured with great boldness and freedom; they are sufficiently distinct from the foliage of the succeeding style, which, though frequently most elaborate, has still in general a certain formality of outline which renders it very inferior in grace and beauty to the Decorated."

Having entered thus minutely into the practical

details of all that is necessary to be considered relative to the preparation and arrangement of the Pede Cloth,[k] we here conclude our remarks on that article of church furniture. A work, generally speaking, of magnitude and expense, it is seldom accomplished by an individual, but oftener combines the labour of many. To have given a greater number of designs, therefore, than were absolutely necessary to illustrate our own views, appeared useless; to have met the ideas and opinions of all, were impossible. The emblems of the patron saint, the arms of the bishop, or those of the donors of such an ornament, must of necessity be drawn for the especial purpose. Designs of an emblematical character, such as the evangelistic symbols and the like, will be found in various parts of the volume.

[k] In old inventories of Church furniture, mention will frequently be found of the pede cloth, under the head of coopertoria: thus in that of York Cathedral, taken at the time of the Reformation, is:—"Item unum le carpett largus ad ponendam coram summo altari in diebus festialibus. Item unum parvum le carpet. Item duo magna coopertoria rubea ad ponendum super gradus summi altaris, quorum unus habet garbas, aliud arma domini le Scrope, unum duplicatum cum le canvass. Item coopertorium album cum rosis duplicatis. Item tria coopertoria blodia cum armis magistri Johannis Pakenham thesaurarii."—Vide Dugdale's Monasticon. In Gunton's History of the Church of Peterburgh, in a similar inventory, we find:—"Item ten cloaths called Pedecloaths, to lye before the high altar. Item four Pede-cloaths called tapets."

CHAPTER VI.

THE SYMBOLISM OF ORNAMENTS.

"QUÆCUNQUE IN ECCLESIASTICIS OFFICIIS: REBUS AC ORNAMENTIS CONSISTUNT DIVINIS PLENA SUNT SIGNIS ATQUE MYSTERIIS: AC SINGULA SUNT CELESTI DULCEDINE REDUNDANTIA: SI TAMEN DILIGENTEM HABEANT INSPECTORES QUI NORIT MEL DE PETRA SUGGERE: OLEUMQUE DE DURISSIMO SAXO."—DURANDI RATIONALE DIVINORUM OFFICIORUM.

IN PRINCIPIO
ERAT
VERBUM

Chapter the Sixth.

THE SYMBOLISM OF ORNAMENTS.

"Ye, too, must fly before a chasing hand,
Angels and Saints, in every hamlet mourned!
Ah! if the old idolatry be spurned,
Let not your radiant Shapes desert the Land:
Her adoration was not your demand."

WORDSWORTH.

SINCE most, if not all, of the ornaments introduced into Church Needlework, are of a symbolical character, it might be deemed an omission, were the subject of symbolism to be passed over in silence, forming, as it does, so prominent a feature in the study of Ecclesiology; nevertheless, it will be unnecessary to enter more fully on the matter, otherwise than as connected with the immediate subject of the present treatise.

The symbolism of Christian Architecture, to which the churches, erected in the middle ages, owe much of their peculiar character, is regarded by many persons at the present day as altogether visionary; yet, in every branch of mediæval art con-

nected with the church is it displayed; and without some knowledge of the subject, it would be impossible properly to appreciate many of its distinctive peculiarities. Every part of the sacred edifice, from the foundations to the top of the spire,—

"Whose silent finger points to heaven,"

like the rites and ceremonies performed within its walls, partook of a symbolical character; every part of the material fabric being figurative of the purpose for which it was designed. Symbolism, however, in this comprehensive sense, it is not intended to examine, but to select some few of those emblems, used by way of ornaments, more particularly such as in early times were adopted by the Church.

In the Primitive ages of Christianity, the followers of the true faith—weak and persecuted—were compelled to shun public observation, and to hide alike their religious rites, their persons, their dwellings, and their cemetries, in the obscurity of the catacomb, or the loneliness of the desert. Anxious to seek and support each other, they were compelled to frame some common signs of recognition, some common links of union and fraternity, whereby they might be known, and by which their new faith might be concealed from the Pagans, although they were ever ready, when occasion demanded, to give it their public and solemn avowal.

The religious rites of the early Christians, it may

therefore be inferred, were in the highest degree figurative. Fearful at first of setting publicly at defiance the creed of the Pagans, which indeed was too intimately connected with the forms of the government, they sought not merely to conceal, under the forms of Paganism, the practice of Christianity, but to convert the very emblems of the former into the symbols of the latter. Thus, the grapes of Bacchus, and the ears of corn of Ceres, became symbols of the sacrament of the Holy Eucharist: the palm branch, the emblem of worldly victories among the heathens, was used by the Christians to denote the triumph of the cross. The origin of many of the early Christian symbols might, in a similar manner, be traced, were it our object to enter fully into their history.

The chief emblem of the Christian faith was the cross,—

> "That holy Crosse, whence thy salvation came,
> On which thy Saviour and thy sin did die."[1]

This instrument of God's suffering, and man's redemption, became, amongst the first Christians, says Hope, "the chief mark of their community, their standard and their watchword. Its name was constantly on their lips, its image on their bosom; they continually uttered its appellation, and made its

[1] Wotton.

sign. To its sacred form were attributed peculiar intrinsic powers to protect from evil those by whom it was worn, or was merely traced in air; and it was thence carefully imprinted alike on the habitations of the living, and the receptacles of the dead."

From the earliest ages, the cross was considered an emblem of glory; hence a plain cross was rarely represented, but either adorned with gems, or more or less floriated with rich terminating branches, symbolical of the fruitful and never-failing source of the Christian's brightest hopes.[m] Or,—

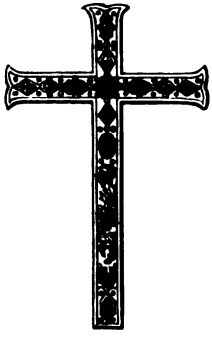
> "richly wrought
> With silver foliature, the elaborate work
> Of Grecian or Italian artist, trained
> In the Eastern capital or sacred Rome."

A jewelled Cross, of the annexed form, was used by the early Christians before the crucifix was introduced.[n] In the middle ages this emblem was more

[m] "It is very uncommon to find a plain Cross surmounting a church. The whole force of Christian art has sometimes been expended in wreathing and embellishing the instrument of redemption: flowers, and figures, and foliage are lavished upon it. And why? Because that which was once the by-word of Pagans, the instrument of scorn and suffering, has become the symbol of Hope and of Glory, of Joy, and of Eternal Felicity; and its material expression has altered proportionately. In that the arms frequently end in leaves and flowers, they signify the flourishing and continual increase of the Church which was planted on Mount Calvary. The Crown of Thorns is sometimes wreathed around them: but so, that it should rather resemble a Crown of Glory."—Introductory Essay to the Translation of the First Book of Durandus, by the Rev. J. M. Neale, and the Rev. B. Webb.

[n] From a fresco painting in the catacombs at Rome.—Vide Aringhi Roma Subterranea. Mr. Hope says the holy image of the cross itself was, at first, frequently disguised in the semblance of an insignificant ornament. "In the posterior pediment of that small edifice called the temple of Clitumnus, but whose style marks that peculiar era when Rome was on the turn from

elaborately enriched, the branches frequently terminating with the symbols of the Evangelists, as re-



presented in some of the previous engravings, that of St. John always occupying the highest part. The form of the cross adopted by the Church, has always remained the same, with the exception of the length of the lower branch, a distinction between the Greek and the Latin cross. In heraldic devices, the cross has assumed an infinite variety of forms,*

polytheism to Christianity; we see that cross (probably the ægis of the small and fragile chapel during those later periods when every temple was pulled down), composed of acanthus leaves, so blended among the surrounding scrolls of vine and poppy, as to have escaped the eye of later and less sharp-sighted Christians. Afterwards, a more distinctly formed cross, covered with gems, was used as the emblem of the Christian faith; and it was not till the sixth century that the body of Christ was exhibited on the cross; nor was it till the council was held at Constantinople, 692, that the superseding of allegory by actual representation was positively enjoined."—Historical Essay on Architecture.

* The numerous varieties of the form of the Cross adopted in heraldry since the times of the Crusades, are thus quaintly alluded to by old Fuller.—"But the chiefest of all is the crosse, which, though borne in arms before,

some of which have been, and are still, however improperly, embroidered on the altar carpet, and engraven on the chalice and paten. The cross upon which St. Andrew suffered, and whereby he is known in all pictures and sculptures, differed from that upon which our Saviour was crucified, having been made of two pieces of timber driven into the ground in the shape of the letter X. A cross of this shape is still shewn in the church of St. Victor, at Marseilles, as that upon which the brother of Simon Peter died.[p]

The emblems of the crucifixion, or the instruments of the Passion of our Saviour, are to be found in nearly every church erected in the middle ages,

yet was most commonly and generally used since the Holy Warre. The plain crosse, or St. George's crosse, I take to be the mother of all the rest; as plain song is much senior to any running of division. Now, as by transposition of a few letters, a world of words are made; so by the varying of this crosse in form, colour, and metall (ringing, as it were, the changes), are made infinite severall coats. The crosse of *Jerusalem*, or five *crosses*, most frequently used in this warre; crosse *patée*, because the ends thereof are broad; *fichée*, whose bottom is sharp, to be fixed in the ground; *wavée*, which those may justly weare who sailed thither through the miseries of the sea, or sea of miseries; *molinée*, because like to the rind of a mill; *saltyrée*, or St. Andrew's crosse; *florid*, or garlanded with flowers; the crosse, *crossed*; besides the divers tricking or dressing; as piercing, voiding, fimbriating, ingrailing, couping, and in fouxie and devices there is still a *plus ultra*; insomuch that crosses alone, as they are variously disguised, are enough to distinguish all the several families of gentlemen in England."

[p] In ancient deeds and charters, the sign of the Cross was always added to the names of those who subscribed them. Sir Henry Spelman says,—"Seales they used not at all other than (the common seale of Christianity), the sign of the Crosse, which they [the Saxons] and all nations following the *Greek* and *Roman* Church, accompted the most solemn and inviolable manner of conforming. Therefore, saith *Edgar*, in the foot of his Charter to *Crowland* Abbey, dated An. 966. I, Edgar, Monarch of all Albion, have confirmed this deed with the signe of the Holy Crosse, and next him Dunstane: I, Dunstane, Archbishop of Canterbury, have fortified this Deed with the signe of the Holy Crosse, which we set up in triumph over our Enemies. Then the rest of the Bishops and Nobility subscribe in like manner with crosses."—Works, p. 235.

where the original decorations have been preserved. These occur in all parts of the building, but especially in the chancel.[q] When properly designed, they form beautiful and appropriate ornaments for the pede cloth; and the objection which exists in the minds of some, of placing the cross in this position, cannot apply to the other symbols.[r]

Much discussion has arisen concerning the origin of the Evangelistic symbols. The exact period at which they were first used is involved in considerable obscurity. According to St. Jerome, the symbols were a man, a lion, a calf or ox, and an eagle. St. Augustin says that the man or angel was sometimes given to St. Matthew, and sometimes to St. Mark.[s] In the earlier mosaics (opus Græcani-

[q] The Rev. J. M. Neale, in his Hierologus, enumerates the following instruments of the crucifixion as being those used as ornaments in our old churches. He takes the term in its widest sense, meaning thereby all those things in any way connected with our Saviour's Passion:—"1. The Pitcher, from which our Saviour poured water. 2. The Towel (represented as hanging on a ring) wherewith he wiped the feet of the apostles. 3. The Two Swords, which they shewed him when He said 'It is enough.' 4. Malchus's ear. 5. St. Peter's sword, represented as a small falchion. 6. The Post to which our Saviour was bound. 7. The Scourge. 8. The Crown of Thorns. 9. The Reed wherewith He was smitten on the head. 10. The Cross. 11. The Ladder. 12. The Nails. 13. The Spear of Longinus, crossed by the Reed with the Sponge. 14. The Fire at which St. Peter warmed himself. 15. The Cock. 16. The Pincers. To which we ought, perhaps, to add a Heart pierced with five wounds." Good examples of these occur in the Poppy heads, at Cumnor Church, Berks; where, in addition to the emblems above mentioned, will be fonud the seamless garment and the purse. In this instance the five wounds are represented by a heart and two hands and feet pierced.

[r] "Tiles ought not to have the Cross on them: for though Christ is indeed the foundation of the Church, yet these holy symbols should not be exposed to be trodden under foot. Heraldic devices are here more proper, to signify the worthlessness of worldly honours in the sight of God." —Introductory Essay to the Translation of Durandus.

[s] In the writings of the ancient fathers, will be found various notices res-

cum) at Rome, these figures seldom, if ever, occur; but they are frequently found in those which ornament the later buildings. In the catacombs, the angel and the ox were painted with the Agnus Dei between them. In the illuminated missals and copies of the Gospels, as far back as the seventh and eight centuries, they are depicted, as at present, under the form of an angel, a winged lion, a winged ox, and an eagle. Durandus, who wrote his "Rationale" in the thirteenth century, mentions them in the same order.[t] These attributes, it is generally

pecting the symbols of the Evangelists. St. Ambrosius says,—"Plerique tamen hic putant ipsum Dominum nostrum in quatuor Evangelii libris, quatuor formis animalium figurari, quod idem homo, idem leo, idem vitulis, idem aquila. Homo, quia natus ex Maria est: leo, quia fortior: vitulus, quia hostia: aquila, quia resurrectio est.—Opera, tom. v. p. 6, edit. 1567, St. Hieronymus says—"Christus est homo nascendo, vitulus moriendo, leo resurgendo, aquila ascendendo."—Opera, tom. ix. edit. 1516. Sedulius says—

"Hoc Matthæus agens hominem generaliter implet,
Marcus ut alta fremit, vox per deserta leonis,
Jura sacerdotis Lucas tenet ore, juvenci
More volans, aquilæ verbo petit astra Joannes."

Carminum lib. i. in Bibl. Vet. Patrum, tom. viii. p. 662.

[t] Durandus says,—"Sometimes also representation is made of the four living creatures spoken of in the visions of Ezekiel and the aforesaid John. The face of a man and the face of a lion on the right,—the face of an ox on the left, and the face of an eagle above the four. These be the four Evangelists. Whence they be painted with books by their feet, because by their words and writings they have instructed the minds of the Faithful, and accomplished their own works. Matthew hath the figure of a man, Mark of a lion. These be painted on the right hand, because the Nativity and the Resurrection of Christ were the general joy of all: whence in the Psalms: 'and gladness at the morning.' But Luke is the ox, because he beginneth from Zachary the Priest, and treateth more specially of the Passion and Sacrifice of Christ: now the ox is an animal fitted for sacrifice. He is also compared to the ox because of the two horns,—as containing the two testaments; and the four hoofs, as having the sentences of the four Evangelists. By this also Christ is figured, who was the sacrifice for us; and, therefore, the ox is painted on the left side, because the Death of Christ was the trouble of the Apostles. Concerning this, and how Blessed Mark is de-

supposed, are taken either from the first chapter of Ezekiel, the eleventh chapter of Daniel, or the fourth chapter of the Apocalypse."

ST. MATTHEW.

The symbol of this Evangelist is the angel.

picted in the seventh part. But John hath the figure of the Eagle: because, soaring to the utmost height, he saith, 'In the beginning was the word.' This also representeth Christ, 'whose youth is renewed like the eagle's': because, rising from the dead, He ascendeth into heaven. Here, however, it is not pourtrayed as by the side, but as above, since it denoteth the Ascension, and the word pronounced of God."—Rationale, book i. c. 3.

In his seventh book, "De Evangelistis," the same author says—"S. Matthew is signified by a man, because his Gospel is principally occupied concerning the Humanity of Christ; whence his history beginneth from his human pedigree. St. Mark by a lion, which roareth in the desert; for he chiefly describeth the Resurrection: whence his Gospel is read on Easter-day. But the lion is said to rouse his whelps on the third day after their birth. His Gospel beginneth, 'The voice of one crying in the wilderness.' St. Luke by the ox, an animal fit for sacrifice: because he dwelleth on the passion of Christ. St. John, by the eagle, because he soareth to the divinity of Christ, while the others walk with their Lord on earth. The Evangelists be likewise set forth by the four rivers of Paradise: John by Pison; Matthew by Gihon; Luke by Euphrates; Mark by Tigris."

" Among the valuable illuminated manuscripts of the middle ages, preserved in the Harleian and Cottonian Collections in the British Museum, are several copies of the writings of the Evangelists; and in nearly every instance the symbol of the inspired writer is prefixed to his Gospel. One of the most curious of these is the celebrated Durham Book (Cotton MSS. Nero. D. IV.), the work of Eadfrid, Bishop of Lindisfarne, who died in 721. It contains a copy of the four Gospels, most beautifully transcribed upon vellum by his own hand. The illuminations were the work of Ethelwold, who succeeded Eadfrid as Bishop of Lindisfarne. The history of this book is extremely singular; but the manner in which it was saved from the Danes,

When the saint himself is depicted, he is generally represented sitting with a pen in his hand, and a scroll before him; the angel looking over his shoulder, apparently instructing him what to indite. A halbert, or hatchet, has also been considered an emblem of this Evangelist; as, according to Venantius Fortunatus, he suffered martyrdom at Nadabar from an instrument of that kind.

ST. MARK.

St. Mark is usually depicted with a pen in his hand, in the act of writing; the winged lion couchant, by his side. Durandus says, he is painted with a contracted brow, a large nose, fair eyes, bald, a long beard, fair complexion, of middle age, with a few grey hairs.

St. Luke is always represented with a pen in his hand, over a scroll or book, in an attitude betoken-

its being lost in the sea and again recovered, as related by the monkish historians, and again, in the last century, its being nearly destroyed by fire; would occupy too great a space in the recital. In the Harleian Collection, (No. 2788), is another copy of the Evangelists, known as the Codex Aureus, being written entirely in letters of gold. On the binding of another copy, in the same collection (No. 2820), is a very curious carving in ivory, representing our Saviour on the cross, with the symbols of the Evangelists in the four corners.—One of the finest representations of the Evangelistic symbols, will be found in the Chancel of Oxted Church, Surrey.

ing deep thought and reflection; near him is the winged ox, lying on the ground, and apparently ruminating.

ST. LUKE.

St. John is generally represented sitting, and writing in a book, with an eagle above him, or by his

ST. JOHN.

side. He is also at times drawn in a standing position, with a chalice in one hand, from whence a dragon or

[w] The outline engravings of the four Evangelists, with their symbols, which are inserted in this volume, are copied from the fresco paintings in the Allerheiligen Kapelle at Munich. They are the productions of H. Hess, one of the most celebrated artists of the modern German school. They are painted on a gold ground. "The effect of the gold ground," says Mr. Murray, (Hand-Book Southern Germany), "is rich, without appearing glaring, and notwithstanding the splendid character of the internal decorations, all that is not painting or gold within the building being marble or scagliola, its general character is solemn. The roof is supported by pillars of red Salzburg marble, having gilt capitals. The cost of the internal decorations exceeded 40,000 fl."

a serpent is issuing,—both emblematical representations of Satan; his head and eyes turned towards heaven, as if in the act of prayer, and the two first fingers of the other hand, pointing at the figure, in allusion to the following legend:—Aristodemus, a priest of Diana, denied that the miracles of the Apostles originated from Divine power; and challenged St. John to drink of a cup of poison he had prepared; which St. John, to remove his scepticism, instantly emptied to its last drop, without sustaining any injury, making on the cup the sign of the cross, which occasioned all evil to quit the vase, as is meant to be typified by the flight from it of Satan, the fountain of all mischief.

The Holy Ghost is always represented under the form of a Dove descending from Heaven. This symbol was used in the earliest ages of the Church, and we frequently hear of gold and silver doves having been suspended above the altar, as types or

emblems of the Holy Spirit.[x] In the primitive Church, no instance is met with of the Almighty having been pictured, an impious practice not unfrequent in the middle ages. Nor, until the sixth century, was any representation made of our Saviour, except under the figure of a lamb—the Agnus Dei.[y]

Thus, when Paulinus describes a symbolical re-

[x] "Anciently in the English Church, before the Reformation, the Pyx was suspended over the high altar, within a tabernacle, or shrine, in the form of a Dove or Pelican, under a rich canopy, and surrounded by lights. Splendid specimens of the ancient Pyx may be seen among the old plate of Corpus and New Colleges, Oxford, commonly but erroneously called salt-cellars; there is also a small plain one preserved in the Ashmolean Museum."—Glossary of Architecture.

[y] Durandus says,—"The Image of the Saviour is more commonly represented in churches three ways: as sitting on His Throne, or hanging on His Cross, or laying in the bosom of His Mother. And because John Baptist pointed to Him, saying, 'Behold the Lamb of God,' therefore some represented Christ under the form of a Lamb. But because the light passeth away, and because Christ is very man, therefore, saith Adrian, Pope, He must be represented in the form of a man. A Holy Lamb must not be depicted on the Cross, as a principal object; but there is no let when Christ hath been represented as a man, to paint a Lamb in a lower or less prominent part of the picture, since He is the True Lamb which taketh away the sins of the world. In these and divers others manners, is the Image of the Saviour painted, on account of diversity of significations."—Book i. chap. 3.

presentation of the three Divine Persons made in the painting of a church, he makes a lamb to be the symbol of Christ, and a dove the symbol of the Holy Ghost, but for God the Father only a voice from heaven, because it was supposed He never appeared in any visible shape. "To whom then will ye liken God? or what likeness will ye compare unto Him?"[a]

The Greek word for a fish, **ΙΧΘΥΣ**, contained the initials of the name and title of our Saviour, Ιησουῦς Χριστος Θεου Υιος Σωτηρ, (Jesus Christ the Son of God, the Saviour): hence the early Christians adopted the allusive symbol of a fish for Christ himself. Innumerable instances of this will be found in the works of all writers on Christian antiquities to whom we have before referred. Sometimes the rough outline of a fish, formed of two curves, meeting in a point at their extremities, under the name of *vesica piscis*, enclosed the figure of our Saviour in his glorified state. This, however, was in fact merely an oval form of nimbus, being the aureole of the whole body, as the circular nimbus is the aureole of the head. This mystic form, although more rarely, was also made to enclose the figure of the Madonna, or of a patron saint; it is likewise said to represent the almond, the symbol of virginity and self-production.

Having alluded to the nimbus, it may be as well

[a] Isaiah xl. 18.

to say a few words respecting this attribute or decoration; as its form and ornaments, in emblematical representations, characterize the spiritual rank of the persons to whom it is assigned. This mode of delineating holiness was not always adopted by the primitive Christians; as in some of their more ancient sarcophagi in the museum of the Vatican, our Saviour is not unfrequently represented without the nimbus. The Son of God was generally depicted with a nimbus, having its disc divided by a cross, as in the engraving facing page 28; although instances occur, especially in the earlier ages, where a plain nimbus is represented, similar to that which distinguishes the Angels and Saints. In some monuments of Byzantine art, the words ὁ ων, "he who is," are found written between the branches of the cross. Angels and Saints always bear a plain nimbus. That of the Virgin and the Apostles was frequently decorated with a hem of pearls, or ornamented with arched lines or foliage. When our Saviour is represented symbolically, the symbol itself bears the cruciferous nimbus, as shewn in the previous engraving, copied from a fresco in the catacombs at Rome.[a] In like manner, the nimbus always surrounds the heads of the Evangelistic symbols. This charactersitic of sanctity sometimes decorated the heads of living persons, as well as those of the dead; but in these instances its form

[a] Vide Aringhi Roma Subterranea, tom. ii. p. 559.

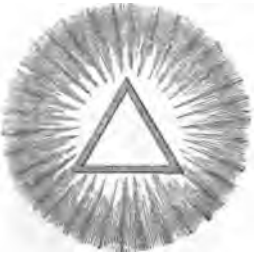
was always square. It is unnecessary for us to enter more fully into the origin and history of the nimbus, or of the transformation it underwent after the twelfth century; until which period it retained the form of a fine and delicate disc. Those of our readers who wish to pursue this interesting subject, may consult the valuable paper of the celebrated French antiquary M. Didron.[b]

Symbolical allusions to the doctrine of the Holy Trinity occur in almost every church erected in the middle ages; more especially in those built between the twelfth and sixteenth centuries. These allusions, however, more commonly consist in the general arrangement of the building than in separate or detached ornaments, although we frequently meet with examples of the latter. Thus, the tripartite division of the church, into nave, transepts, and choir; and again the threefold division, breadthwise, of the nave or choir and two aisles. In the windows

[b] Vide Revue Générale de l'Architecture et des Travaux Publics.

[a] Mr. Hope gives the following as the origin of the nimbus. He says,—"The Pagan fashion of protecting the heads of deities, often, even in temples, exposed to the outer air, from the insults of birds, each by a metal discus, had by degrees so associated with that head-piece an idea of dignity, that the Christians adopted the form, in order to mark, even in painting, the character of saintship; thence the nimbus introduced over saints, in the more ancient paintings and mosaics, so far from being intended to represent a mere aureole, or glory of intangible rays, emanating from the wearer himself, is only the representation of a solid platter of silver or gold, often adorned, with scrolls, foliage, gems, &c. fitting the scull. Indeed, sanctified personages, represented as still alive, were designated by a square nimbus only, of sky-blue hue, while the round gilt nimbuses are reserved for the saints already glorified; and this distinction we observe at Rome, among the personages in the mosaic that fills the tribune of Santa Maria in Dominica."—Historical Essay on Architecture.

we find the same ternary arrangements, as also in the steps of the altar, which consist of three, or some multiple of the same number. In large churches, the three towers are said to proclaim the like doctrine.



As an ornament to symbolize the Holy Trinity, the leaf of the trefoil[d] is that most frequently used, and appears the most appropriate. This may be designed in a variety of ways, examples of which will be found in almost every Gothic church. An equilateral triangle is also a common emblem of the Trinity, a remarkable instance of which occurs in one of the bosses in the church of St. Mary at

[d] It is said that, when St. Patrick first endeavoured to plant the seeds of Christianity in Ireland, he found great difficulty in inculcating the doctrine of the Trinity, in the minds of his rude and barbarous auditors; and, therefore had recourse to a visible image to illustrate his discourse. Thus, when he expounded this ineffable mystery, he held in his hand a leaf of the shamrock or trefoil, as not only representing the divisibility of the Divinity into three distinct and equal parts, but also its junction, or unison, in one stem, or original. To this circumstance is attributed the wearing of the shamrock, on the feast of St. Patrick, and to its being considered the national badge, or emblem of Ireland.

Stamford, whereon a figure is carved with a triangle in its mouth,—"thereby setting forth the duty of the preacher to proclaim the doctrine of the Trinity." Two equilateral triangles linked together—united, yet distinct,—are also frequently met with, as in the figure represented in the engraving facing page 111. The word Jehovah in the Hebrew characters, enclosed within a triangle, is sometimes used as an adornment for the altar cloth, but this appears a much less appropriate symbol than the monogram IHC, or a Cross.[e]

The Phœnix, the emblem of the Resurrection, was often represented under the form of a peacock; numerous instances of this occur in the cata-

[e] One mode of depicting the Trinity, adopted in the middle ages, was indefensible, and caused great and just animadversion at the Reformation, at which time these attempts at a visible representation of this holy mystery, were, for the most part, destroyed. Emblems of this kind, particularly in stained glass, are now rarely found; one, in a mutilated state, still exists in the east window of the north aisle of St. John's Church, Micklegate, York. This represents the Father supporting the Cross on which our Saviour is hanging, whilst the figure of the Dove hovers near his head. Missals, and prayer-books, printed before the Reformation, frequently contained these absurd pictures.

combs at Rome. We learn, from the writings of Anastasius, that the variegated feathers of this bird, or imitations of them in needlework, were not unfrequently used as adornments for the church. The wings of angels were generally depicted as formed of the feathers of the peacock, and of this we have a beautiful example in the frontispiece to the present volume.

The Pelican, "in her piety," was also a favourite symbol. In the middle ages, we find it sculptured upon various parts of the church; it also served to adorn the upper branch of processional crosses,[f] and it was frequently the form given to the pyx. The fabulous history of this bird, (in those times fully accredited), beautifully typified the redemption of the world by the blood of Christ.[g]

[f] Numerous instances of this will be found in Ciampini Vetera Monumenta. The processional cross, of the twelfth century, whence our engraving at page 85 was taken, had the figure of a pelican on the opposite side to that occupied by the eagle.

[g] In the ancient rites and monuments of the monastical and cathedral church of Durham, published by Davies of Kidwelly in 1672, we find the following mention of this emblem. Over the high altar was a canopy, he says,

Allegorical meanings were also attached to numerous other objects in nature—birds, animals, and flowers,—at a very early period of Christianity.[h] The sacrament of the Holy Eucharist was symbolized by grapes and wheat ears, and also by the blood flowing from the heart and feet of a wounded lamb, into a chalice. The dove, when represented in a descending position, as we have already seen, typified the Holy Spirit; the same bird, at other times, was an emblem of the Christian's purity and innocence; and also, as we learn from Prudentius, of the souls of those who suffered for the truth. Sometimes our Saviour was represented by a lamb exalted on a pedestal, and surrounded by a nimbus, to whom twelve other sheep, representing the apostles, were paying homage; but He was most frequently represented as the *Pastor Bonus*, carrying a lamb on his shoulders, wherein His own parable was still further parabolized. The lamb was also

" whereon did stand a Pelican, all of silver, upon the height of the said canopy, finely gilt, giving her blood to her young ones, in token of Christ, who gave His blood for the sins of the world." Also, " at the north end of the high altar there was a goodly fine Lentern or Letteron of brass, where they sung the Epistle and Gospel, with a great Pelican on the height of it, finely gilt, billing her blood out of her breast to feed her young ones, and her wings spread abroad, whereon did lye the book in which they sung the Epistle and Gospel. It was thought to be the goodliest Letteron of brass in all this countrey."

[h] " At Ravenna, either the vine, the palm tree, the dove, the paschal lamb, or the peacock, are seen intermixed with the sacred monograms and the cross, on almost every one of those tombs of the fourth and fifth century, which that city alone displays; and the whole managerie of sacred animals —the lamb, the dove, the deer, the goose, the peacock, and the fish, each sort marshalled in a numerous separate row,—appears on the convex marble ambones of the ancient, still inserted in the walls of the modern cathedral."—Hope's Historical Essay on Architecture.

used to designate the meek and faithful Christian. Christ was also symbolized as the true vine, by a vine and vine-leaf, with a bunch of grapes. In allusion to the forty-third Psalm, stags approaching a vessel of water, typified the souls of the faithful thirsting after the living waters. Among inanimate objects we meet with the anchor: this emblem, recommended by St. Clement of Alexandria to the faithful, to be worn on their rings, was typical of a Christian's hope, constancy and fortitude, or, according to others, of salvation.

It is unnecessary, even would our limits permit of our doing so, to enter more fully into the history of allegorical representations, although many others, in addition to those already mentioned, were used both by the primitive Christians and in the middle ages. Among the emblems of a more recent date, the Passion Flower[i] alone claims pre-eminence. A description of the symbols of the various saints[k] and

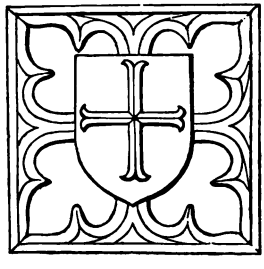
[i] The Passiflora of Linnæus. The appellation of Passion Flower was given to this plant, as it was supposed that the instruments of our Saviour's crucifixion were represented in the parts of fructification. In the five stamens, the Spanish monks saw His five wounds; the three styles they compared—more aptly—to the nails by which He was fixed to the cross; the column on which the ovary is elevated, to the cross itself, or to the pillars to which He was bound, and the rays of the nectary to His crown of thorns. In some old works on the history of plants, the Passion Flower is actually represented as comprised of these things themselves; in Hone's Every Day Book (vol. i. p. 770), will be found a copy of one of these engravings.

[k] "Touching the names of angels and saints, whereby the most of our churches are called; as the custome of so naming them is very ancient, so neither was the cause thereof, at the first, nor is the use and continuance with us at this present, hurtfull. That churches were consecrated unto none but the Lord only, the very generall name it selfe doth sufficiently shew, in as much as by plaine grammaticall construction, *Church* doth signifie no other

martyrs, with their several origins, would of themselves fill no inconsiderable volume.[1]

thing than *the Lord's house*. And because the multitude, as of persons, so of things particular, causeth variety of proper names to be devised for distinction sake, founders of *churches* did herein that which best liked their owne conceit at their present time; yet each intending, that as oft as these buildings came to bee mentioned, the name should put them in mind of some memorable thing or person. Thus, therefore, it commeth to passe, that all churches have had their names, some as memorials of peace, some of wisdome, some in memory of the Trinity it selfe; some of Christ under sundry titles; of the blessed Virgin not a few, many of one apostle, saint, or martyr, many of all. In which respect their commendable purpose being not of every one understood, they have been in later ages construed as though they had superstitiously meant, either that those places which were denominated of angels and saints, should serve for the worship of so glorious creatures, or else those glorified creatures for defence, protection and patronage of such places. A thing which the ancients do utterly disclaim."—Hooker's Ecclesiasticall Politie, book v. c. 13.

[1] In addition to the works already referred to at page 99, the reader should consult,—Frideric. Münter Symbola Veteris Ecclesiæ Artis operibus expressa, 4to. Hafniæ, 1819;—the Golden Legend of Jacobus de Voragine, translated by W. Caxton, fol. 1483; Gough's Sepulchral Monuments;—Brady's Clavis Calendaria;—Les Images de Tous les Saincts et Saintes de l'année, suivant le martyrologe Romain, par Jacques Calot, Paris, 1636.—A list of emblems of Saints, and other ornaments of this description, will also be found in "Hints on the Practical Study of Ecclesiastical Architecture," and "A Few Words to Church-Builders,"—both publications of the Cambridge Camden Society.



CHAPTER VII.

THE FALD-STOOL, PULPIT, ETC.

"THE MODERN MODE OF ADORNING OUR ANCIENT EDIFICES HAS DONE MORE, UNDER INJUDICIOUS MANAGEMENT, TO DISFIGURE AND OBLITERATE THE MEMORIALS OF PAST AGES, THAN THE SLOW RAVAGES OF TIME, OR THE BARBAROUS DEVASTATIONS OF POPULAR FURY."

INGRAM'S MEMORIALS OF OXFORD.

Chapter the Seventh.

THE FALD-STOOL, PULPIT, ETC.

"And Esdras the priest and reader of the law stood up upon a pulpit of wood, which was made for that purpose."—1 Esdras ix. 42.

WITH respect to other articles of Church Furniture, wherein the decorations of the needle are applicable or required, little remains to be said. The Fald-stool, or Litany-stool, has frequently a frontal of tapestry-work; and the top of its desk, as also the cushion upon which the minister kneels, has likewise a covering of the same description. The fald-stool is used in many of our cathedrals and parish churches; it is a small low desk, at which the Litany is enjoined to be said or sung, and is in general placed facing the east, in the middle of the choir, near the steps of the altar. A beautiful example of a fald-stool, richly decorated with needlework, occurs in the stained glass of Great Malvern Church. Sometimes, though rarely,

the Lettern, or Lecturn, has also a frontal of tapestry work.[m]

In some churches, the pulpit is entirely covered with hangings ; in others, where the pulpit is richly carved, a cushion for the books, and a narrow frontal to the desk, are the only appendages ; in either case they should be made of cloth or velvet, and, if ornamented with needlework, an appropriate border, or a text of Scripture by way of border, in addition to a handsome fringe, appears all that is in general requisite ; should a greater degree of decoration be demanded, either a floriated Cross, the monogram of the name of our Saviour, or the symbols of the Evangelists, are the most suitable ; but in every instance, we recommend the working of these on the cloth or velvet, either with gold, or silk of a gold colour. The frontal of the desk of the reading pew[n] may be made to correspond with that of the pulpit.

[m] "The use of the ancient Lettern has been almost entirely superseded in England by the modern reading-desk, or rather reading-pew, which appears to have been frequently erected, at the same time, with the pulpit, which was ordered by the canons of 1603 to be placed in every church not already provided with one. The reading-pew is only once recognised in our prayer-book, which is in the rubric prefixed to the Commination, and it is remarkable that the term was first introduced there at the last revison of the prayer-book in 1661; it is not found in any edition printed before that time."—Vide Glossary of Architecture.

[n] "In many parish churches of late," says Bishop Sparrow, "the reading pew had one desk for the Bible, looking towards the people to the body of the Church ; another, for the prayer-book, looking towards the east or upper end of the chancel. And very reasonable was this usage; for when the people were spoken to, it was fit to look towards them ; but when God was spoken to, it was fit to turn from the people. And, besides, if there be any part of the world more honourable, in the esteem of men than another, it is fit to look

As regards needlework for the kneeling stools, and the chairs for the altar, what has already been said in the other parts of this volume, will apply equally well to these; the latter, however, can scarcely be considered as requisite articles of church furniture, although, where sedilia are not provided, they may be used as a substitute.

In conclusion, to quote the words of Dr. Rogers, "The houses of God in a land flourishing in wealth and those ornaments of life which are consequent to it, ought, in general, to be more splendid than where these advantages are wanting; so, for the same reasons, the more opulent places in any nation ought to distinguish themselves from the poor and less refined, by a greater care in the structure of ornaments of their temples; and that not only as a return due to God for the more large effusions of His bounty towards them, but as necessary to give its proper influence to the example, and render it promotive of the honour and reverence of God. For the ideas of decency in a temple, and the conclusions arising from it, are relative to the condition of those to whom the support of it belongs.°

that way when we pray to God in public, that the turning of our bodies towards a more honourable place, may mind us of the great honour and majesty of the person we speak to."—Rationale upon the Book of Common Prayer.

° The following parallel passage, by a divine of the present day, speaks even more forcibly:—"Here is a man richly endowed with the gifts of fortune, the inhabitant of a mansion resplendent with every device that luxury can demand, or skill and taste execute—beautiful with its hangings, its carpets, its pictures, its statues, its gilding, its plate; and from this sumptuous abode, he thinks it no shame to issue forth, to pay his homage to his God in a

"Those degrees of neatness which, in one place express a commendable zeal for the honour of God, and the decency of His worship, will, in another of greater affluence, appear mean and sordid, and are arguments of a profane and irreligious spirit. Should a stranger, who has seen in our houses an elegance of building without, and of ornaments within, enter into our temples, and find there no appearance of that wealth and plenty which he has everywhere else observed, would he not conclude that we are all children of this world, and that 'the fear of God is not in this place?' If, therefore, we have any concern for the credit of our religion, we cannot suffer such a blemish in the esteem of the world to rest upon it."

hovel incapable of holding the worshippers that require admittance, with a naked floor, with walls green with damp, with dark and broken windows, with old and dilapidated seats. From his library, where the treasures of profane literature are emblazoned with rich bindings, and with all the splendours of the typographical art, he turns to hear the Word of God read from a book, coarse, soiled, and torn; and he kneels to receive the Holy Elements at an Altar with ragged and mouldy hangings, and from a paten and a chalice, which if used for ordinary purposes, would be regarded with contempt by some of the humblest householders on his estate. Yet, it may be, this same man plumes himself, all the while, on his liberality in encouraging industry."—Dean of Chichester.

FINIS.

Third Edition.

LATELY, BY THE SAME AUTHORESS,

In post 8vo. elegantly bound, price 10s. 6d. carefully revised, and considerably enlarged, with additional Woodcuts of Patterns, etc.

The Hand-Book of Needlework,

BEING

A COMPLETE GUIDE TO EVERY KIND OF DECORATIVE NEEDLEWORK, CROCHET, KNITTING, AND NETTING,

WITH A BRIEF HISTORICAL ACCOUNT OF EACH ART.

By MISS LAMBERT.

CONTENTS.

INTRODUCTION—TAPESTRY—MATERIALS IN GENERAL—WOOL—SILK—GOLD AND SILVER—CHENILLE, BRAID, ETC.—CANVAS—BERLIN PATTERNS—IMPLEMENTS—DRAWING PATTERNS FOR EMBROIDERY, BRAIDING, ETC.—FRAMING WORK—EMBROIDERY—STITCHES—CANVAS WORK—BRAIDING AND APPLIQUÉ—BEAD WORK—CROCHET—KNITTING—NETTING—NEEDLEWORK OF THE ENGLISH QUEENS AND PRINCESSES—"THE PRAISE OF THE NEEDLE."

With one hundred and fifteen illustrative Engravings on wood, of Patterns, Implements, etc.

CRITICAL NOTICES OF THE WORK.

"One of Mr. Murray's series of Hand-books, which seem destined to embrace all the arts of life as well as all the sights in the world. Miss Lambert's treatise is one of practical utility, its information being the product of experience: after sketching the history of needlework, it proceeds to describe the various kinds of materials used, such as wool, silk, gold thread, beads, &c.; the canvas, patterns, frames, and implements, required; the different kinds of stitches; the mode of working certain patterns and shapes; the processes of embroidery, knitting, and netting. The volume is very handsomely got up, and illustrated profusely with wood-cuts; nothing seems wanting to its completeness."—*Spectator.*

"We venture to recommend it as containing a great deal of practical information respecting embroidery, frame work, knitting, netting, braiding, bead work, and other profound mysteries, of which we, of the uglier sex, know nothing....We soon became interested in the historical portion, which

is gracefully and well written—so that the work is a good book, instructive when the party consulting it desires instruction, and amusing whenever she is weary of work. Miss Lambert observes in her Preface, that she has endeavoured, and we will add successfully, 'to embrace those subjects which appeared most worthy of notice in a Treatise on Decorative Needlework, and by combining a brief historical sketch, with a detailed account of the practice of each department, to render them more generally interesting than a mere manual of directions and examples.'"—*Athenæum.*

"This is the most curious, complete, and erudite treatise on the art of needlework that has, probably, ever been compiled.. The variety, fulness, and systematic arrangement of the book, not to say one word about its numerous engravings, and the remarkably elegant style in which it is 'gotten up,' demand unmixed applause."—*Atlas.*

"A very elegant and useful work. The directions how to ply the needle are plain and easy of comprehension, and the plates which accompany the letterpress and illustrate the designs, will be found of great assistance to the ready acquirement of the art and its numerous principles. The ample instructions for drawing patterns, purchasing implements, framing, and properly finishing work, will be found not the least available portion of the book."—*Literary Gazette.*

"An eminently practical work; clear in its explanations, precise in its directions, natural in its arrangements. The style is simple and easy; the collateral information abundant. Its value is enhanced by historical notices, which have been prepared with judgment and knowledge, and are not disfigured by the slightest affectation."—*Polytechnic Review.*

ALSO,

Fourth Edition,

In royal 16mo. cloth gilt, price 1s. 6d.

MY KNITTING BOOK,

CONTAINING

EXAMPLES OF KNITTING, SELECTED WITH THE GREATEST CARE, AND SO ARRANGED AS TO RENDER THEM EASY EVEN TO A NOVICE IN THE ART.

By MISS LAMBERT,

AUTHORESS OF THE HAND-BOOK OF NEEDLEWORK.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

MR. MURRAY'S

LIST OF RECENT WORKS.

AN ILLUMINATED AND ILLUSTRATED EDITION OF THE BOOK OF COMMON PRAYER.

CAREFULLY ANNOTATED. The Illuminations, Initials, Borders, Vignettes, &c., designed by OWEN JONES, Architect. 8vo.

IN PREPARATION.

FRESCO DECORATIONS AND STUCCOES OF THE CHURCHES AND PALACES IN ITALY,

DURING THE FIFTEENTH AND SIXTEENTH CENTURIES. Taken from the principal Works of the greatest Painters, never before engraved, and containing a Store of Examples, Patterns, &c., fitted for the use and adoption of Architects, Decorators, Manufacturers, and Dilettanti in Building.

With English Descriptions by LOUIS GRUNER. With Forty-five Plates. Folio.

ANCIENT SPANISH BALLADS.

HISTORICAL AND ROMANTIC. Translated, with Notes, by J. G. LOCKHART, ESQ.

Embellished in a new and perfectly original manner, with Illuminated Titles, Coloured Borders, Ornamental Letters and Vignettes. *Third Edition.* Quarto. *Price 2l. 2s.*

"These charming records of an age of chivalry and romance are now brought out, with all the increased effect which results from a well directed observance of scenery and costume; the text throughout is accompanied with heraldic and ornamental embellishments, with views of localities and representations of subjects, which present an admirable commentary on the stirring stanzas."—*Edinburgh Review.*

CHILDE HAROLD'S PILGRIMAGE.

A ROMAUNT. By LORD BYRON. *A New Edition.* Illustrated with Sixty Vignette Engravings, from original Drawings made by eminent Artists, and a Portrait of the Poet, never before engraved. Royal 8vo. *2l. 2s.*

"A splendid work—worth illustrating, and worthily illustrated."—*Athenæum.*

PUSS IN BOOTS.

Suited to the Tastes of Little and Grown Children. With Twelve Beautiful and Original Illustrations by the German Artist, OTTO SPECKTER. Small 4to. *7s. 6d.*

"Not mere sketches, but complete pictures, and tell the story with dramatic force, and a grave humour that is far more effective than the absurdities of caricature."—*Spectator.*

THE

COLONIAL AND HOME LIBRARY,

DESIGNED TO FURNISH ALL CLASSES OF READERS IN GREAT BRITAIN AND HER COLONIES WITH THE HIGHEST LITERATURE OF THE DAY, AT THE LOWEST POSSIBLE PRICE.

Works already Published.

Nos. 1 AND 2.

BORROW'S BIBLE IN SPAIN;

OR, THE

JOURNEYS, ADVENTURES, AND IMPRISONMENTS OF AN ENGLISHMAN IN AN ATTEMPT TO CIRCULATE THE SCRIPTURES IN THE PENINSULA.

Price 5s.

"We are more frequently reminded of Gil Blas in the narrative of this pious, single-hearted man."

"As a book of adventures, it is about the most extraordinary one that has appeared in our own, or indeed any other language for a very long time past."

Quarterly Review.

Nos. 3 TO 6.

BISHOP HEBER'S JOURNAL IN INDIA.

Price 10s.

"The most perfectly charming book we ever read; gentle, tolerant, humane, and full of wisdom; a religious book in the best sense of the word, because full of charity. It is lively without effort, and abounds in valuable judgments of men and things. We envy those who now read it for the first time."—*Examiner.*

No. 7.

IRBY AND MANGLES' TRAVELS IN THE HOLY LAND.

INCLUDING A JOURNEY ROUND THE DEAD SEA, AND THE COUNTRY EAST OF THE JORDAN.

Price 2s. 6d.

"I have obtained much important information from the Journals of Captains Irby and Mangles."—*Dr. Keith's Evidences of Prophecy.*

TO BE FOLLOWED BY

1. DRINKWATER'S HISTORY OF THE SIEGE OF GIBRALTAR.

2. A LIFE OF THE GREAT LORD CLIVE.
By J. G. LOCKHART, Esq.

3. THE STORY OF THE BATTLE OF WATERLOO.

4. THE MANUFACTURING DISTRICTS OF ENGLAND;
THEIR CANALS, RAILROADS, MINES, WORKS, &c.

VALUABLE AND STANDARD WORKS.

HISTORY AND ANTIQUITIES.

I.

EUROPE DURING THE MIDDLE AGES.

By HENRY HALLAM, Esq. *Eighth Edition.* 2 vols. 8vo, 24*s.*

II.

HISTORY OF ENGLAND,

FROM THE ACCESSION OF HENRY VII. TO THE DEATH OF GEORGE THE SECOND.

By HENRY HALLAM, Esq. *Fourth Edition.* 2 vols. 8vo, 24*s.*

III.

LITERARY HISTORY OF EUROPE,

DURING THE FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES.

By HENRY HALLAM, Esq. *Second Edition.* 3 vols. 8vo, 36*s.*

IV.

THE POPES OF ROME:

THEIR POLITICAL AND ECCLESIASTICAL HISTORY DURING THE 16TH & 17TH CENTURIES.

From the German of LEOPOLD RANKE.

Translated by SARAH AUSTIN. *Second Edition.* 3 vols. 8vo, 36*s.*

V.

HISTORY OF INDIA,

THE HINDOO AND MAHOMEDAN PERIODS.

By the Hon. MOUNTSTUART ELPHINSTONE. *Second Edition.* Map. 2 vols. 8vo, 30*s.*

VI.

SPAIN UNDER CHARLES THE SECOND.

Extracts from the Correspondence of the Hon. ALEXANDER STANHOPE, British Minister at Madrid from 1690 to 1699.

By LORD MAHON, M.P. *Second Edition, Enlarged.* Post 8vo. 6*s.* 6*d.*

VII.

HISTORY OF ENGLAND,

FROM THE DEATH OF QUEEN ANNE TO THE REIGN OF GEORGE THE SECOND.

By LORD MAHON. *Second Edition.* 3 vols. 8vo, 36*s.*

VIII.

PRIVATE LIFE, MANNERS, AND CUSTOMS OF THE ANCIENT EGYPTIANS;

Derived from the study of Hieroglyphics, Sculpture, Paintings, &c. still existing, compared with Ancient Authors.

By SIR GARDNER WILKINSON. *Second Edition.* With 600 Illustrations. 6 vols. 8vo., £6. 6*s.*

IX.

HISTORY OF PAINTING,

From the Age of Constantine the Great to the Present Time.

THE SCHOOLS OF ITALY,

Translated from the German of KUGLER,

By a LADY; and Edited, with Notes, by C. L. EASTLAKE, R.A. Post 8vo, 12*s.*

BIOGRAPHY.

I.

LIFE OF LORD HILL,

COMMANDER OF THE FORCES.

From his own Journals and Memoranda, and other Authentic Documents supplied by his Family and Friends.

By Rev. EDWIN SIDNEY. 8vo. (*In preparation.*)

II.

THE PUBLIC AND PRIVATE LIFE OF LORD CHANCELLOR ELDON,

From Materials furnished by Lord Eldon's family; Including his Correspondence and Selections from the ANECDOTE BOOK, written by Himself.

By HORACE TWISS, Esq. With Portraits. 3 vols. 8vo.

III.

LIFE OF SIR SAMUEL ROMILLY,

WRITTEN BY HIMSELF; WITH HIS LETTERS AND POLITICAL DIARY, EDITED BY HIS SONS.

Third Edition. Portrait. 2 vols. fcap 8vo, 12*s.*

IV.

MEMOIR OF WILLIAM TAYLOR, OF NORWICH;

Including his Correspondence with Southey.

By J. W. ROBBERDS, Esq. Portrait. 2 vols. 8vo, 30*s.*

V.

LIFE OF BELISARIUS.

By LORD MAHON. Map. 8vo, 12*s.*

VI.

LIFE OF EDWARD GIBBON;

WITH SELECTIONS FROM HIS CORRESPONDENCE, &C., AND NOTES.

By Rev. H. H. MILMAN. Portrait. 8vo, 9*s.*

VII.

LIFE OF LORD BYRON,

WITH HIS LETTERS AND JOURNALS.

By THOMAS MOORE, Esq. *New and Cheaper Edition.* Portraits. 8vo, 15*s.*

VIII.

LIFE OF CRABBE, THE POET;

With his Letters and Journals. By his SON. Plates, fcap 8vo, 7*s.* 6*d.*

IX.

LIFE OF SIR DAVID WILKIE;

With his Letters, Journals, and Critical Remarks on Works of Art, During his Tours in France, the Netherlands, Italy, Spain, Germany, Turkey, Egypt, and the Holy Land.

By ALLAN CUNNINGHAM, Esq. Portrait. 3 vols. 8vo, 42*s.*

X.

LIFE OF ROBERT BURNS.

By JOHN GIBSON LOCKHART, Esq. *Fourth Edition.* Portrait. Fcap 8vo, 6*s.* 6*d.*

XI.

MEMOIRS OF WILLIAM SMITH, THE GEOLOGIST,

Author of the "Map of the Strata of England and Wales."

By JOHN PHILLIPS, F.R.S. With Portrait. 7*s.* 6*d.*

RELIGION.

I.

THE BOOK OF THE CHURCH.

With Notes, containing References to the Authorities, and an Index.
By ROBERT SOUTHEY, LL.D. *Fifth Edition.* 8vo, 12*s.*

II.

ILLUSTRATIONS OF THE LITURGY AND RITUAL OF THE CHURCH OF ENGLAND;

Selected from the Works of Eminent Divines who lived during the Seventeenth Century.
By JAMES BROGDEN, M.A. 3 vols. post 8vo, 27*s.*

III.

CATHOLIC SAFEGUARDS AGAINST THE ERRORS, CORRUPTIONS, AND NOVELTIES OF THE CHURCH OF ROME.

Selected from the Works of Eminent Divines of the Church of England.
By Rev. JAMES BROGDEN, M.A. 3 vols. 8vo.

IV.

EVIDENCES OF CHRISTIANITY.

By WILLIAM SEWELL, B.D., of Exeter College, Oxford, late Professor of Moral Philosophy. Fcap 8vo, 7*s.* 6*d.*

V.

THE LEGENDS OF SAINTS AND MARTYRS;

THEIR LIVES AND ACTS, CHARACTERS, HABITS, ATTRIBUTES, AND EMBLEMS.
As illustrated by ART, from the earliest Ages of Christianity to the Present Time.
By MRS. JAMESON. With numerous Etchings and Woodcuts. Post 8vo.
In Preparation.

VI.

PARISH SERMONS;

On the Lessons, the Gospel, or the Epistle, for every Sunday and Principal Festival in the Year.
By BISHOP HEBER. *Fifth Edition.* 2 vols. post 8vo, 16*s.*

VII.

THE NESTORIAN CHRISTIANS, OR LOST TRIBES;

With SKETCHES OF TRAVEL IN OOROOMIA, KOORDISTAN, ANCIENT ASSYRIA, and MEDIA.
And evidence of their identity with the Lost Tribes of Israel.
By ASAHEL GRANT, M.D. *Third Edition.* Map. Fcap 8vo, 6*s.* *In Preparation.*

VIII.

HISTORY OF JOSIAH.

By the Author of "GIDEON, THE MAN OF MIGHTY VALOUR." Fcap 8vo, 4*s.* 6*d.*

IX.

PSALMS AND HYMNS FOR PUBLIC WORSHIP,

Selected and arranged, and adapted to the various Solemnities of the Church.
By W. B. HOLLAND, M.A., Perpetual Curate of Walmer.
24mo, cloth. Price 1*s.* 6*d.*

POETRY.

I.

LORD BYRON'S POETICAL WORKS.

(POCKET EDITION.)

With Portrait and Plates. 10 vols. 18mo, 2*s*. 6*d*. each.

II.

LORD BYRON'S POETICAL WORKS.

(TRAVELLING EDITION.)

With Portrait and View of Newstead Abbey. Complete in one volume. New and cheaper Edition. Royal 8vo, 15*s*.

III.

LORD BYRON'S TALES.

(POCKET EDITION.)

1. GIAOUR.
2. BRIDE OF ABYDOS.
3. CORSAIR.
4. LARA.
5. SIEGE OF CORINTH.
6. BEPPO.
7. MAZEPPA.
8. ISLAND.
9. PARISINA.
10. PRISONER OF CHILLON.

2 vols. 24mo, 5*s*.; or separately, 6*d*. each.

IV.

LORD BYRON'S DRAMAS.

(POCKET EDITION.)

1. MANFRED.
2. MARINO FALIERO.
3. HEAVEN AND EARTH.
4. SARDANAPALUS.
5. TWO FOSCARI.
6. DEFORMED TRANSFORMED.
7. CAIN.
8. WERNER.

2 vols. 24mo, 7*s*.; or separately at 6*d*. and 1*s*. each.

V.

LORD BYRON'S CHILDE HAROLD.

(POCKET EDITION.)

With Engraved Title-page. 24mo, 2*s*. 6*d*.

VI.

THE POETICAL WORKS OF CRABBE.

CONTAINING THE LIBRARY, THE BOROUGH, PARISH REGISTER, TALES OF THE HALL, THE VILLAGE, POSTHUMOUS TALES,

With his Letters and Journals. By his SON. Plates. 8 vols. fcap 8vo, 40*s*.

VII.

BEAUTIES OF THE BRITISH POETS;

WITH BIOGRAPHICAL AND CRITICAL NOTICES, AND AN ESSAY ON ENGLISH POETRY.

By THOMAS CAMPBELL, Esq.

Third and Cheaper Edition. Portrait and Vignette. Royal 8vo, 15*s*.

VIII.

PALESTINE, EUROPE, THE RED SEA,

AND OTHER POEMS.

By BISHOP HEBER. *Second Edition*. Portrait. Fcap 8vo, 7*s*. 6*d*.

IX.

FALL OF JERUSALEM, BELSHAZZAR, MARTYR OF ANTIOCH, SAMOR, ANN BOLEYN,

AND OTHER POEMS.

By Rev. H. H. MILMAN. *Second Edition*. With Notes and Illustrations.

3 vols. fcap 8vo, 18*s*.

POPULAR TRAVELS.

I.

NARRATIVE OF A VOYAGE OF DISCOVERY AND RESEARCH,

IN THE SOUTHERN AND ANTARCTIC SEAS,

Performed in Her Majesty's Ships Erebus and Terror during the Years 1839, 1840-41-42-43; comprising an Account of their visit to Kerguelen Island, Van Diemen's Land, Campbell and Auckland Islands, New Zealand, The Falkland Islands, Cape Horn, and New South Shetland. The Discovery of an extensive Southern Continent named Victoria Land, and the determination of the South Magnetic Pole.

By Captain Sir James Clark Ross, Knt., R. N., Commander of the Expedition. With Plates and Maps. 2 vols. 8vo. *In Preparation.*

II.

A TOUR THROUGH THE AMERICAN SLAVE STATES;

From the River Potomac, by the way of Baltimore in Maryland, to Texas and the Frontiers of Mexico.

By G. W. Featherstonhaugh, Esq. With Plates. 2 vols. 8vo.

III.

JOURNAL OF AN AFFGHAN PRISONER,

With a Narrative of the Military Operations at Cabul, which ended in the Retreat and Destruction of the British Army, January, 1842.

By Lieut. Vincent Eyre, Bengal Artillery.

Seventh Thousand. With a Plan of the Cantonments. Post 8vo, 12*s.*

IV.

A JOURNAL OF THE DISASTERS IN AFFGHANISTAN.

By Lady Sale. *Eighth Thousand.* With Plan. Post 8vo, 12*s.*

V.

FIFTY DAYS ON BOARD A SLAVE-SHIP

In the Mozambique Channel.

By Rev. Pascoe Grenfell Hill, Chaplain of H.M.S. *Cleopatra.* With a Map. Fcap 8vo, 3*s.* 6*d.*

VI.

LETTERS FROM MADRAS;

Or, First Impressions of Manners and Society in India, during a Three Years' Residence.

By a Lady. Post 8vo, 9*s.* 6*d.*

VII.

MODERN EGYPT AND THEBES:

Being a Description of Egypt; including the information required for Travellers in that Country, and on the Overland Journey to India.

By Sir Gardner Wilkinson. Woodcuts and Map. 2 vols. 8vo, 42*s.*

VIII.

LETTERS FROM CANADA AND THE UNITED STATES;

Written during a Journey in North America.

By John Robert Godley, Esq. 2 vols. post 8vo. 16*s.*

IX.

A JOURNEY THROUGH ARABIA PETRÆA, MOUNT SINAI, TO THE EXCAVATED CITY OF PETRA, THE EDOM OF THE PROPHECIES.

By M. Leon de Laborde. *Second Edition.* Plates. 8vo, 18*s.*

X.

TRAVELS IN NEW ZEALAND:

With Contributions to the Geography, Geology, Botany, and Natural History of the Islands.
By Ernest Dieffenbach, M.D., Naturalist to the New Zealand Company.
With Plates. 2 vols. 8vo, 24*s*.

XI.

FOREST SCENES AND INCIDENTS IN THE WILDS OF CANADA.

By Sir George Head. *Second Edition*. Post 8vo, 10*s*.

XII.

A BACKWOODSMAN'S ACCOUNT OF UPPER CANADA;

For the Use of Emigrants. *Third Edition*. Fcap 8vo, 1*s*. 6*d*.

XIII.

RAPID JOURNEYS ACROSS THE PAMPAS AND AMONG THE ANDES.

By Sir Francis B. Head, Bart. *Third Edition*. Post 8vo, 9*s*. 6*d*.

XIV.

VISIT TO THE IONIAN ISLANDS, ATHENS, AND THE MOREA.

By Edward Giffard, Esq. With Views. Post 8vo, 12*s*.

XV.

JAPAN IN THE NINETEENTH CENTURY.

Described from the Accounts of Recent Dutch Travellers. Post 8vo, 9*s*. 6*d*.

XVI.

THREE MONTHS' PEDESTRIAN WANDERINGS

Amidst the wildest scenes of the French and Spanish Mountains.
By T. Clifton Paris, B.A. With numerous Sketches. Post 8vo, 10*s*. 6*d*.

XVII.

EXCURSIONS IN NEWFOUNDLAND:

With an Account of the Cod Fishery—Fog Banks—Sealing Expeditions, &c.
By J. B. Jukes, Esq., Geological Surveyor of Newfoundland.
With a Map. 2 vols. Post 8vo, 21*s*.

XVIII.

BUBBLES FROM THE BRUNNEN OF NASSAU.

By Sir Francis B. Head, Bart. *Sixth Edition*. 16mo, 5*s*.

XIX.

A HOME TOUR THROUGH ENGLAND, SCOTLAND, AND IRELAND,

The Channel Islands and the Isle of Man.
By Sir George Head. *Third Edition*. 2 vols. post 8vo, 12*s*.

ART, SCIENCE, & GENERAL LITERATURE.

I.

THE ANATOMY AND PHILOSOPHY OF EXPRESSION, AS CONNECTED WITH THE FINE ARTS.

By Sir Charles Bell. *Third Edition. Enlarged.*
With 26 Engravings, and numerous Woodcuts. Imperial 8vo, 21*s.*

II.

HAND-BOOK TO THE PUBLIC GALLERIES OF ART IN AND NEAR LONDON.

With Catalogues of the Pictures, and Critical, Historical, and Biographical Notices.
By Mrs. Jameson. *Second Thousand.* Post 8vo.

III.

HAND-BOOK FOR HAMPTON COURT;

A Road-book through Kensington, Chiswick, Kew, Richmond, Twickenham, Teddington and Bushy Park, and a Guide to the Palace, Pictures, Tapestries and Gardens. By Edward Jesse, Esq. *Fifth Thousand.* Fcap. 8vo, 2*s.* 6*d.*

IV.

HAND-BOOK FOR WINDSOR AND ETON;

An Historical Account of the Castle and its Associations, with a Guide to the Pictures, Gardens, &c. By Edward Jesse, Esq. *Third Thousand.*
Fcap. 8vo, 2*s.* 6*d.*

V.

HAND-BOOK FOR WESTMINSTER ABBEY;

Its Art, Architecture, and Associations. By Peter Cunningham, Esq.
Second Thousand. Fcap. 8vo, 2*s.* 6*d.*

VI.

CHEMICAL MANIPULATION;

Being Instructions to Students in Chemistry, on the Methods of performing Experiments of Demonstration or Research, with accuracy and success.
By Michael Faraday, F.R.S. *Third Edition.* 8vo, 18*s.*

VII.

THE CONNEXION OF THE PHYSICAL SCIENCES.

By Mary Somerville. *Sixth Edition.* Fcap 8vo, 10*s.* 6*d.*

VIII.

FACTS TO ASSIST THE MEMORY IN VARIOUS SCIENCES.

New Edition. Fcap 8vo, 6*s.* 6*d.*

IX.

THE SANATIVE INFLUENCE OF CLIMATE.

With an Account of the best Places of Resort for Invalids in England, the South of Europe, &c.
By Sir James Clark. *Third Edition.* With considerable Additions. Post 8vo, 10*s.* 6*d.*

X.

RESULTS OF READING.

By J. Stamford Caldwell, Esq., Barrister at Law. 8vo, 10*s.* 6*d.*

XI.

THE PHILOSOPHY OF THE MORAL FEELINGS.

By John Abercrombie, M.D. *Sixth Edition.* Fcap 8vo. 5*s.*

XII.

THE INTELLECTUAL POWERS AND THE INVESTIGATION OF TRUTH.

By John Abercrombie, M.D. *Tenth Edition.* Post 8vo, price 8*s.* 6*d.*

NATURAL HISTORY.

I.

ELEMENTS OF GEOLOGY;

Or, the Ancient Changes of the Earth and its Inhabitants, considered as Illustrative of Geology.

By Charles Lyell, F.G.S. *Second Edition.* With 400 Woodcuts, &c. 2 vols. 12mo, 18*s.*

II.

PRINCIPLES OF GEOLOGY;

Or, the Modern Changes of the Earth and its Inhabitants, considered as Illustrative of Geology.

By Charles Lyell, F.G.S. *Sixth Edition.* With 250 Woodcuts, &c. 3 vols. 12mo, 24*s.*

III.

SCENES & TALES OF COUNTRY LIFE,

With Recollections of Natural History.

By Edward Jesse, Esq. With Woodcuts. Post 8vo, 12*s.*

IV.

GLEANINGS IN NATURAL HISTORY,

With Anecdotes of the Sagacity and Instinct of Animals.

By Edward Jesse, Esq. *Fifth Edition.* With Woodcuts. Fcap 8vo, 6*s.* 6*d.*

V.

NORTH AMERICAN GEOLOGY.

With a Journal of a Tour in 1841-2.

By Charles Lyell, F.G.S. With Illustrations. 8vo. (*In preparation.*)

VI.

JOURNAL OF A NATURALIST.

Fourth Edition, with Woodcuts. Post 8vo, 9*s.* 6*d.*

AGRICULTURE.

I.

THE FARMER'S ACCOUNT BOOK,

ARRANGED ON NEW AND EASY PRINCIPLES.

By the Author of "British Husbandry." Imperial 4to, 10*s*.

II.

LAND DRAINAGE, SUBSOIL-PLOUGHING, AND IRRIGATION.

By the Author of "British Husbandry." *Second Edition.* 8vo, 2*s*.

III.

THE MUCK MANUAL,

FOR THE USE OF FARMERS.

A PRACTICAL TREATISE ON THE CHEMICAL NATURE AND VALUE OF ANIMAL AND VEGETABLE MANURES. By F. FALKNER, Esq. "*Muck is the Mother of Money.*" Fcap 8vo, 6*s*. 6*d*.

SPORTING.

I.

THE CHASE—THE TURF—AND THE ROAD.

By NIMROD. *Second Edition*, with Plates by ALKEN and GILBERT. Post 8vo, 9*s*. 6*d*.

II.

ART OF DEER-STALKING;

ILLUSTRATED BY A FEW DAYS' SPORT IN THE FOREST OF ATHOLL.

With some Account of the Red Deer, Scottish Forests, Legends, Superstitions, Poachers, &c.

By WILLIAM SCROPE, F.L.S. Plates by EDWIN and CHARLES LANDSEER, R.A. *Second Edition.* Royal 8vo, 2*l*. 2*s*.

III.

DAYS AND NIGHTS OF SALMON FISHING IN THE TWEED.

With a short Account of the Natural History and Habits of the Salmon.

By WILLIAM SCROPE, F.L.S.

Plates by WILKIE, The LANDSEERS, SIMSON, and COOKE. Royal 8vo, 2*l*. 2*s*.

IV.

MAXIMS AND HINTS ON ANGLING, CHESS, SHOOTING, AND OTHER MATTERS.

By RICHARD PENN, F.R.S. *Second Edition.* With 24 Plates. Fcap 8vo, 5*s*.

V.

SALMONIA; OR, THE DAYS OF FLY-FISHING.

Conversations on the Art of Fly-fishing for Salmon.

By the late SIR HUMPHRY DAVY. *Fourth Edition.* Fcap 8vo, 12*s*.

VI.

THE MOOR AND THE LOCH;

WITH PRACTICAL HINTS ON HIGHLAND SPORTS, AND THE HABITS OF THE DIFFERENT CREATURES OF GAME AND PREY;

With Instructions in River, Burn, and Loch Fishing.

By JOHN COLQUHOUN, Esq. *Second Edition.* Plates. 8vo, 9*s*. 6*d*.

RURAL AND DOMESTIC ECONOMY.

I.

HAND-BOOK OF NEEDLEWORK.

Being a Complete Guide to every kind of Decorative Needlework, Crotchet, Knitting, and Netting, with a brief Historical Account of each Art.

By Miss LAMBERT. *Third Edition.* 115 Woodcuts. Post 8vo, 10*s.* 6*d.*

II.

MY KNITTING-BOOK.

Containing Examples selected with the greatest care, and arranged so as to render them easy to a novice in the Art.

By Miss LAMBERT. Authoress of the "Hand-book of Needlework."

Third Edition. Woodcuts. 16mo, 1*s.* 6*d.*

III.

FARMING FOR LADIES;

Or, INSTRUCTIONS FOR REARING ALL SORTS OF DOMESTIC POULTRY:

WITH THE BEST MODE OF MANAGING THE DAIRY AND PIGGERY.

By the Author of "BRITISH HUSBANDRY." Woodcuts. Fcap 8vo, 8*s.*

IV.

GARDENING FOR LADIES.

With Practical Instructions and Directions for every Month in the Year; and a Calendar of Operations.

By Mrs. LOUDON. *Sixth Edition.* Woodcuts. Fcap 8vo, 6*s.*

V.

MODERN BOTANY FOR LADIES.

A POPULAR INTRODUCTION to the NATURAL SYSTEM and CLASSIFICATION of PLANTS.

By Mrs. LOUDON. With 150 Woodcuts. Fcap 8vo, 8*s.*

VI.

NEW SYSTEM OF DOMESTIC COOKERY,

Suited to the present advanced state of the Art, but founded upon principles of Economy and practical Knowledge, and adapted to the use of Private Families.

By Mrs. RUNDELL.

The 67th Edition, improved by the addition of 900 new Receipts, and a Chapter on Indian Cookery. By the late EMMA ROBERTS. Fcap 8vo, 6*s.*

*** *Of this Work more than* 310,000 *copies have been sold.*

VII.

NEW FAMILY RECEIPT-BOOK;

A Collection of a Thousand valuable Receipts in various Branches of Domestic Economy.

New Edition. Fcap 8vo, 5*s.* 6*d.*

WORKS OF AMUSEMENT & INSTRUCTION,

ADAPTED FOR YOUNG PERSONS.

I.

MRS. MARKHAM'S HISTORY OF ENGLAND,

From the First Invasion by the ROMANS, to the end of the Reign of WILLIAM THE FOURTH.

Tenth Edition, with Woodcuts. 2 vols. 12mo, 12*s*.

II.

MRS. MARKHAM'S HISTORY OF FRANCE,

From the Conquest of Gaul by JULIUS CÆSAR, to the Reign of LOUIS-PHILIPPE.

Fifth Edition, with Woodcuts. 2 vols. 12mo, 12*s*.

III.

BERTHA'S JOURNAL

DURING A VISIT TO HER UNCLE IN ENGLAND.

COMPRISING A VARIETY OF INTERESTING AND AMUSING INFORMATION, ARRANGED FOR EVERY DAY IN THE YEAR.

Fifth Edition. 12mo, 7*s*. 6*d*.

IV.

PHILOSOPHY IN SPORT MADE SCIENCE IN EARNEST;

Or THE FIRST PRINCIPLES OF NATURAL PHILOSOPHY explained by the aid of the ordinary Toys and Sports of Youth.

Fifth Edition. With 100 Woodcuts. Fcap 8vo, 8*s*.

V.

THE JEWESS:

A TALE, FROM THE SHORES OF THE BALTIC.

By a LADY. *Second Edition*. With Portrait. Fcap 8vo, 4*s*. 6*d*.

VI.

PUSS IN BOOTS.

With 12 Illustrations. Suited to the Tastes of LITTLE AND GROWN CHILDREN.

By OTTO SPECKTER. Small 4to, 7*s*. 6*d*.

VII.

STORIES FROM THE HISTORY OF ENGLAND,

FOR CHILDREN.

Thirteenth Edition. 18mo, 3*s*.

VIII.

ELEMENTS OF GEOGRAPHY FOR CHILDREN.

By the Author of "STORIES FOR CHILDREN."

Third Edition. 12mo, 2*s*.

IX.

GOSPEL STORIES;

An Attempt to render the chief Events of the Life of Our Saviour intelligible to Young Children.

Second Edition. 18mo, 3*s.* 6*d.*

X.

LITTLE ARTHUR'S HISTORY OF ENGLAND.

By the late Lady Callcott.

Sixth Edition. With Woodcuts, 18mo, 3*s.*

XI.

YEAR BOOK OF NATURAL HISTORY.

Arranged according to the Months.

By Mrs. Loudon. With 40 Woodcuts. 18mo, 4*s.*

XII.

HISTORY OF THE LATE WAR;

With Sketches of Nelson, Wellington, and Napoleon.

18mo, 2*s.* 6*d.*

XIII.

SENTENCES FROM THE PROVERBS,

In English, French, Italian, and German.

Arranged for the Daily Use of Young Persons.

By a Lady. 16mo, 3*s.* 6*d.*

CLASSICAL & SCHOOL BOOKS.

I.

INTRODUCTIONS TO THE STUDY OF THE GREEK CLASSIC POETS,

By Henry Nelson Coleridge, M.A. *Second Edition.* Fcap 8vo, 7*s.* 6*d.*

II.

PUBLIC & PRIVATE LIFE OF THE ANCIENT GREEKS.

Translated from the German of Henry Hase. Fcap 8vo, 5*s.* 6*d.*

III.

MATTHIÆ'S GREEK GRAMMAR,

Enlarged from the last Edition of the original. Translated by Blomfield.

Fifth Edition, revised. By Kenrick. 2 vols. 8vo, 30*s.*

IV.

BUTTMAN'S LEXILOGUS.

Or, the Meaning and Etymology of Words and Passages in Homer, Hesiod, and other Greek Writers. Translated, with Notes, by FISHLAKE. *Second Edition*, 8vo, 14*s*.

BUTTMAN'S IRREGULAR GREEK VERBS.

With all the Tenses that are extant—their Formation, Meaning, and Usage. With an Index. Translated, with Notes, by FISHLAKE. *Second Edition*, 8vo, 7*s*. 6*d*.

VI.

ÆSCHYLUS.

The AGAMEMNON AND CHOEPHORÆ. A new Edition of the Text, with Notes. By T. W. PEILE, D.D., Head Master of Repton School. *Second Edition*. 8vo, 12*s*. each.

VII.

ARISTOPHANES' PLAYS;

Edited with English Notes. By THOMAS MITCHELL, M.A. 8vo. Acharnenses,—Wasps,—Clouds,—Knights,—10*s*. each; Frogs, 15*s*.

VIII.

GREEK VERBS, THEIR FORMATIONS, IRREGULARITIES, AND DEFECTS.

By A. N. CARMICHAEL, Classical Master of the Edinburgh Academy. Post 8vo, 8*s*. 6*d*.

IX.

MATTHIÆ'S SHORTER GREEK GRAMMAR.

Translated by BLOMFIELD.

Seventh Edition, revised, by EDWARDS. 12mo, 3*s*.

X.

GRÆCÆ GRAMMATICÆ RUDIMENTA IN USUM SCHOLARUM.

Fifth Edition, including the Syntax. 12mo, 5*s*.

XI.

LATINÆ GRAMMATICÆ RUDIMENTA.

Or, KING EDWARD THE SIXTH'S Latin Grammar, for the Use of Schools.

Second Edition revised. 12mo, 3*s*. 6*d*.

XII.

ENGLISH NOTES FOR LATIN ELEGIACS;

Designed for early proficients in the Art of Latin Versification, with Prefatory Rules of Composition in Elegiac Metre. By the Rev. W. OXENHAM, M.A., Second Master of Harrow School. 12mo, 4*s*.

XIII.

GRAMMAR OF THE GERMAN LANGUAGE,

For Beginners as well as the more advanced Learner. By G. M. HEILNER. 12mo, 10*s*.

MR. MURRAY'S

HAND-BOOKS FOR TRAVELLERS.

HAND-BOOK FOR NORTHERN GERMANY, HOLLAND, BELGIUM, PRUSSIA, and the RHINE, to SWITZERLAND. With Map. Post 8vo, 12*s*.

HAND-BOOK FOR SOUTHERN GERMANY, BAVARIA, AUSTRIA, TYROL, SALZBURG, STYRIA; AUSTRIAN and BAVARIAN ALPS; the DANUBE, from ULM to the BLACK SEA. With Map. Post 8vo, 10*s*.

HAND-BOOK FOR SWITZERLAND, THE ALPS OF SAVOY AND PIEDMONT. With Map. Post 8vo, 10*s*.

HAND-BOOK FOR FRANCE, NORMANDY, BRITTANY; THE RIVERS LOIRE, SEINE, RHONE, and GARONNE; the FRENCH ALPS, DAUPHINE, PROVENCE, and the PYRENEES. With 5 Maps. Post 8vo, 12*s*.

HAND-BOOK FOR THE EAST, MALTA, THE IONIAN ISLANDS, GREECE, TURKEY, ASIA MINOR, AND CONSTANTINOPLE. With Maps. Post 8vo, 15*s*.

HAND-BOOK FOR MODERN EGYPT AND THEBES.—A DESCRIPTION OF EGYPT, THEBES, AND OTHER PLACES. With Directions for Travellers in that country, and on the Overland Passage to India. By Sir GARDNER WILKINSON. With Map. 2 vols. 8vo, 42*s*.

HAND-BOOK FOR NORTHERN ITALY, STATES OF SARDINIA, GENOA, THE RIVIERA, VENICE, LOMBARDY, AND TUSCANY. With Map. Post 8vo, 12*s*.

HAND-BOOK FOR CENTRAL ITALY, ROME, THE PAPAL STATES, AND THE CITIES OF ETRURIA. With Map. Post 8vo, 15*s*.

HAND-BOOK OF PAINTING.—THE SCHOOLS OF ART. ITALY—From the Age of Constantine the Great to the Present Time. From the German of KUGLER. Post 8vo, 12*s*.

HAND-BOOK FOR SPAIN, ANDALUSIA, GRANADA, CATALONIA, MADRID, &c. With Maps. Post 8vo. (*Nearly Ready.*)

HAND-BOOK FOR NORTHERN EUROPE, DENMARK, NORWAY, SWEDEN, AND RUSSIA. With Maps and Plans. Post 8vo, 12*s*.

[BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.]